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REPORT ON THE WORKING OF THE ARCHÆOLOGICAL  
RESEARCHES IN MYSORE DURING THE YEAR 1914-15,  
WITH THE GOVERNMENT REVIEW THEREON.

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Report on the Working of the  
Archæological Researches.

No. G. 12791-92—G. M. 255-15-5, DATED 10TH MARCH 1916.

PROCEEDINGS OF THE GOVERNMENT OF HIS HIGHNESS  
THE MAHARAJA OF MYSORE.

GENERAL AND REVENUE DEPARTMENTS.

READ—

The report of the officer in charge of Archæological Researches in Mysore, on the working of the department during the year 1914-15.

Order No. G. 12791-92—G. M. 255-15-5, dated 10th March 1916.

Recorded.

2. *Out-door Work. Inscriptions copied.*—The officer in charge of Archæological Researches in Mysore, toured during the year in parts of the Bangalore, Mysore and Hassan Districts with the object of re-surveying portions of the Magadi and other taluks in the Bangalore District, inspecting some temples of Archæological interest in the Mysore District, and taking photographs of some Jaina Sculptures in Sravanabelagola in the Hassan District for illustrating the revised edition of the Sravanabelagola Volume. He visited in all 136 villages and copied 334 new records. Of these, a Ganga copper plate inscription discovered in the Hoskote Taluk, and a stone inscription found at Kuppepalya in the Magadi Taluk, are of considerable historical importance. Mention may also be made of another record of about A. D. 900 discovered at Begur in the Bangalore Taluk, in which reference is made to Bengaluru (*i.e.*, Bangalore) testifying to the antiquity of the place.

A cursory examination was made of the Ayadha Sala or Armoury of the Mysore Palace.

3. *Work at Headquarters.*—The printing of the roman portion of the revised edition of the Sravanabelagola Volume made fair progress, as also the printing of the Kannada and Tamil texts of the supplement to Volumes III and IV of the Ephigraphic Carnatica. Two appendices to the revised edition of the Karnataka Sabdanusasana were also printed.

The revision of the *Mysore Gazetteer* was entrusted to the officer in charge of Archæological Researches in addition to his own duties, and a good deal of preliminary work was done in connection with the work.

4. *General.*—A definite programme of work for the Department has been laid down for the next three years. An Assistant to the officer in charge of Archæological Researches has been appointed temporarily for one year, and an additional establishment has also been sanctioned temporarily. Government are glad to note from paragraph 120 of the report that the work of the department has excited the interest of Western Scholars.

D. M. NARASINGA RAO,  
Secy. to Govt., Gen. Dept.

To—The Officer in charge of Archæological Researches in Mysore.

Encl.—c. R.

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PLATE I.



FRONT VIEW OF TOWER OF AKKANA-BASTI AT SRAVANABELAGOLA.

*[Mysore Archaeological Survey.]*



# ARCHAEOLOGICAL SURVEY OF MYSORE.

ANNUAL REPORT FOR THE YEAR ENDING 30TH JUNE 1915.

## PART I.—WORK OF THE DEPARTMENT.

By Government Order No. G. 6787-8—G. M. 115-14-1, dated 27th July 1914, I was entrusted with the revision of the *Mysore Gazetteer* in addition to my duties as Officer in charge of Archaeological Researches.

### *Establishment.*

2. In their Order No. G. 3716-7—G. M. 158-14-8, dated 17th October 1914, Government sanctioned tentatively till the 1st of July 1915 the entertainment of two writers on Rs. 60 and Rs. 30 respectively and two peons on Rs. 8 each, and a monthly allowance of Rs. 25 for the preparation of maps, etc., in connection with the revision of the *Mysore Gazetteer*; and in their Order No. G. 14301-2—G. M. 158-14-26, dated 17th June 1915, they accorded sanction to the continuance of the above establishment and allowance till the end of June 1916.

3. In Government Order No. G. 6008-9—G. M. 174-13-8, dated 8th December 1914, the programme of work of the Archaeological Department for the next three years was approved and sanction was accorded to the entertainment, for one year in the first instance, of an additional establishment consisting of an Office Assistant, a Tamil graduate, a typist, an Index clerk and two menials at a total cost of Rs. 384 per mensem.

4. By Government Order No. G. 11011—G. M. 111-14-12, dated 13th April 1915, Dr. A. Venkatasubbaiya, M.A., was appointed as my Assistant temporarily for one year. He joined the appointment on 19th April 1915.

5. In their Order No. G. 12755-6—G. M. 349-14-2, dated 19th May 1915, Government sanctioned the preparation by the Archaeological Department of suitable photographs of certain important buildings in the State, for sale to the public.

6. Anandalvar had medical leave for nearly 3 months, leave on private affairs for 2 months and leave without allowances for 1 month and 9 days. Pandit Venkannachar had medical leave for nearly 4 months. Padmaraja Pandit had medical leave for 1½ months and leave on private affairs for 1 month and 20 days. Ramasvami Iyengar had leave without allowances for 2 months and Chandrasekhara Sastri, privilege leave for 1½ months.

### *Tours: Exploration, Inspection of Temples, etc.*

7. Information was received from Magadi of the existence of a good number of unpublished inscriptions in the Taluk. Mr. K. Ramaswami Iyengar of the A.V. School at Magadi sent me the names of certain villages near Magadi in which he had noticed new inscriptions. It was therefore thought desirable to make a resurvey of this Taluk and of some other parts of the Bangalore District. Some temples of archaeological interest in the Mysore District had to be inspected. Another visit to Sravana Belgola was deemed necessary for taking photographs of some Jaina sculptures for illustrating the revised edition of the Sravana Belgola volume. With the above objects in view a tour was made in parts of the Bangalore, Mysore and Hassan Districts in January, February, April and May 1915. I left Bangalore for Magadi on the 27th January 1915.

8. On the way, two villages near Closepet, Aijûr and Achchigarhalli, were inspected and a new inscription was found in a field to the west of Closepet. Magadi was the capital of Kempe Gouda and his successors who held it in their  
Magadi temples.



possession till 1728 when it was captured by the Ruler of Mysore. It has a small fort, now in ruins, said to have been built by Kempe Gouḍa, in which is situated the temple of Rāmēśvara, his family god. The ruins of his palace are pointed out to the south-west of the temple. The latter consists of a *garbhagriha* or adytum, a *sukhandasi* or vestibule, a *navaranga* or central hall and a front veranda. In the *prākāra* or enclosure are the *pancha-linga* cells in the west and a cell enshrining a figure of Pārṇvati set up recently. The *sukhandasi* has a well carved Nandi. The *utsava-vigraha* or metallic image of the god is a fine figure with two consorts known as Gaṅgā and Parvatavardhani (i.e., Pārṇvati), though usually only one consort is seen in Śiva temples. Near the *utsava-vigraha* is also kept a metallic figure of what is known as Astra-mūrti, a small trident standing on a pedestal, which is used on the occasion of the car and other festivals just as the *bali-bēra* or a small metallic image of Viṣṇu is used in Viṣṇu temples. To the right of the *navaranga* entrance are good figures of Gaṇapati and Virabhadra, and to the left in a shrine stands Pārṇvati, about 4 feet high, with 4 hands. In this shrine are also kept the metallic images of the ruined Sōmēśvara temple which will be noticed later on. At the entrance to this shrine is a figure of Viṣṇu, about 3½ feet high, in a niche, as also a fine figure of Pārṇvati, about 2 feet high. A modern inscription was found on the brass pedestal of the metallic image in the shrine of the goddess. It appears that all the public offices of the Taluk were once held in this fort. The Sōmēśvara temple referred to above, situated about 1½ miles to the west of Māgaḍi, is now in ruins, though built so recently as A.D. 1712 by Mummaḍi Kempavira Gouḍa. It is a large Dravidian structure, measuring 90 yards by 70 yards, with a *prākāra* or enclosure, 2 *mahādvāras* or outer entrances and several fine *maṇṭapas*. The temple faces north. Of the two *mahādvāras*, which are on the north and south, the latter, which is bigger than the former, is surmounted by a lofty *gōpura* or tower which was damaged some years ago by a stroke of lightning. A fine *maṇṭapa* to the left of the temple is known as Kempe Gouḍa's *hajāra* or hall, and another to the right, as the Dancing girls' *hajāra*. The former had once scenes from the Purāṇas painted on the walls and ceiling, of which only a few traces are now left. On the west face of the south pillar of the veranda of this hall is sculptured a male figure seated on a dog with a dignified pose and expressive movement. On one of the pillars of the front veranda of the Dancing girls' hall is a figure, about 1½ feet high, of an old man wearing a cloak and leaning on a staff. This is said to represent the original Kempe Gouḍa, the progenitor of the Yalahanka family of chiefs. The *navaranga* or central hall of the temple has a pretty good ceiling supported by four pillars which are well sculptured on all the sides with figures of animals, etc., some of the panels showing skilful combinations of birds, men and beasts. A panel on the west face of the north-west pillar of the *navaranga* has a sculpture of three birds which are very ingeniously combined. The Nandi in the *sukhandasi*, though smaller than the one in the Rāmēśvara temple, is well executed. A long inscription was discovered on the back inner wall of the *garbhagriha*. This is rather peculiar. Generally no inscriptions are engraved in the *garbhagriha* of temples. The inscription being in the dark, the copying of it, which had to be done by lamp light, occupied several hours. The shrine of the goddess, situated to the left of the temple, has a seated figure, about 3 feet high, of Pārṇvati. It appears that this figure was mutilated some time ago by a Muhammadan who was tried for the offence and punished. The temple has small towers at the four corners of the enclosure and a large pond known as Kalyāṇi at some distance in front. To the south-west of the temple, outside the enclosure, is a fine shrine of Basava or Nandi with a good tower, situated on a lofty boulder. It is known as the Śikhara-Basava shrine and is a prominent structure being visible from a great distance all round. A flight of about 50 steps leads to it and the Nandi in it is worshipped by Lingāyats on marriage and other occasions. To the east of the Travellers' Bangalow at Māgaḍi is a pond built by Mr. Karnik Krishna-murti Rao which is said to be the source of the Kaṇva river.

9. About a mile to the east of Māgaḍi is the village Tirumale which contains the well-known Ranganātha temple, a large structure in the Dravidian style, with two *mahādvāras* on the east and west surmounted by lofty *gōpuras* or towers, the east tower being taller than the other. The temple faces west and consists of a *garbhagriha*, a *sukhandasi*, a *navaranga* and a *mukha-maṇṭapa* or front hall. The last has three entrances



with an inscription at each telling us apparently that the hall was caused to be built by one Nāga-reddi. The *navaranga* has a good ceiling about three feet deep. At the sides of the *navaranga* entrance are two large stucco elephants with their trunks raised over the figure of Lakshmi on the door-lintel. In the *garbhagriha* is a square stone basin with a round stone in it. This round stone is the god Ranganātha. Similar representations of Ranganātha at Māvinkere-betta and Haradūrpura were noticed in para 22 of my *Report* for 1913. Behind the stone stands a figure, about 4 feet high, of Śrīnivāsa. It is stated that however great may be the quantity of water used for the *abhishēka* or bathing of this stone, not a drop of it is left in the basin. This is looked upon as a miracle. There is also a seated figure in the *garbhagriha* which is said to represent the sage Māṇḍavya who, according to the *sthala-purāṇa*, worshipped the god. Māgaḍi is said to be a corruption of *Māṇḍavya-kūṭi* or the hermitage of Māṇḍavya. The *prakāra* of the temple has cells all round containing figures of Rāma, Ranganātha, a good reclining image about 4 feet long, Sītā, Ālvārs or Śrīvaishnava saints, Āchāryas or Śrīvaishnava sages, etc. Behind the *garbhagriha* is a figure of Ranganātha, about 3 feet long, called *Beḷeyuva Ranga*, because the figure is supposed to be growing (*beḷe*) in length year after year. It has the left leg bent and the left foot rests on the knee of the right leg. There are no figures of Śrīdēvi and Bhūdēvi at the feet as is usual with the images of Ranganātha. It is worthy of note that Sātānis perform the duties of a *parichāraka* in this temple and have the privilege of entering the *garbhagriha*, though the *archaka* is a Brahman. They light the lamp and supply *tulasi* and flowers for the worship of the god. A *jātre* takes place here on a large scale in the month of Chaitra (April) every year. There are numerous *maṇṭapas* around the temple to accommodate the pilgrims on that occasion. It is noteworthy

A Muhammadan devotee of the temple.

that the towers of this temple, especially the east tower, show some features of the Saracenic style. This is accounted for by the statement that the east tower

was caused to be erected by a Muhammadan Killedar of the place named Husēn Khān who was a devotee of the god. It appears that the Killedar was directed by a *vali* or saint in a dream to build the tower. Gulam Husen Khan, a grandson of the Killedar, told me that he had records relating to the erection of the tower by his grandfather but that they were lost some years ago. He also informed me that his family had been receiving regularly a *Śrīmukha* or invitation from the temple every year until about 40 years ago. This was most probably in consideration of the service done to the temple by the Killedar. Gulam Husen Khan also showed me some *nirūps* addressed to his grandfather by Dewan Pārnaia in A. D. 1801 and by Krishna-Rāja-Oḍeyar III in A. D. 1811, and some others addressed to his father Fakruddin Khan, who was also Killedar of Magadi, by Dewan Lingarajaiya Arasu in A. D. 1825 and by the Commissioners of Mysore in A. D. 1832. But none of these refers to the building of the tower. In a *nirūp* from Dewan Lingarajaiya Arasu, however, Fakruddin Khan is asked to take particular care of the garden of the temple. Copies of some of these *nirūps* were made for record in the office. A new inscription was discovered on the base of the front hall of the Ranganātha temple as also a few modern ones on the temple vessels. To the north of the temple is a small hill on which is situated a temple dedicated to god Narasimha. This god, known as Bettāda (or hill) Narasimha, who is about 1½ feet high, is seated in the posture of meditation (*yōga*) in front of a stone pillar. There are 5 or 6 families of Smārta Brāhmins at

Musical instruments.

Tirumale who are experts in the manufacture of musical instruments such as *tambūris* and *viṇās*.

These instruments command a large sale both in and outside the Province. The Brahmins have been doing this work for several generations. They deserve every encouragement from the Department of Industries.

10. After finishing my work at Magadi I proceeded to resurvey a portion of the

Villages in Magadi Taluk.

Taluk and visited 38 villages. A brief account will now be given of the discoveries made, as also of anything note-

worthy with regard to the villages surveyed. The Varadarāja temple at Baichāpura is a good structure in the Dravidian style. The god Varadarāja is about 3 feet

Baichāpura.

high. According to tradition this temple was built by Kempe Gauḍa in order that his mother, who

was too aged to pay a visit to Kānchi, might worship Varadarāja here. The god at



Kānchi or Conjeevaram is Varadarāja. A similar tradition in connection with the Varadarāja temple at Maddur was mentioned in para 21 of the *Report* for 1910. There is also a shrine of the village goddess known as Kāligattamma at Baichāpura. The goddess is a seated stucco figure about 3 feet high. In front of the shrine and to the south is a fine grove formed of the lofty pendent roots of a banian tree extending over a large tract of land. The roots have spread in all directions giving good shelter, though the original tree has disappeared. Close by is a Lingāyat *maṭha* known as Mummadi Gauda's *maṭha*, a stone structure with a *gaddige* or tomb of a Lingāyat guru in it. Mummadi Gauda most probably refers to Mummadi Kempe Gauda or Kempe Gauda III, who may have built the *maṭha*. It is said that the chiefs of the Yalahanka family built 300 such *maṭhas* in and around Magadi and endowed them. They also built and endowed Śiva and Vishnu temples. Sāvandurg is an enormous mass of granite

#### Sāvandurg.

consisting of two portions, Kari-guḍḍa or the black hill and Bīli-guḍḍa or the white hill, so called on account of the colour of the rocks. The hill is steep and the ascent difficult. I went up Bīli-guḍḍa and the climbing took more than an hour. At the foot of the hill are two temples dedicated to Virabhadra and Narasimha. The former is a large Dravidian structure standing within a courtyard with a massive *mahādvara* supported by huge short pillars. The temple faces east and has in front a fine lofty lamp-pillar, about 60 feet high, with an iron framework for suspending bells at the top. The bottom portion of the pillar is sculptured on all the four sides with figures and floral devices. The figure opposite the temple is the sheep-headed Daksha with folded hands, those on the north and south faces of the pillar are Daksha's wife and Nandi, and the figure on the back is Bhairava. The pillar shows good work both at the top and the bottom. To the left of the pillar is a good four pillared *Kalyāṇa-maṇṭapa* and to the right a *tōraṇa-gamba* or *uyyāle-kamba* with an iron chain hanging from the top slab for swinging the god of the temple on special occasions. The gōḍ Virabhadra, about 4½ feet high, bears the usual attributes, *viz.*, a bow, an arrow, a sword and a shield. In a separate cell is his consort Bhadrakālī, a fine figure, about 3 feet high, with the same attributes. To the right of the *navaranga* entrance is the figure of a *ṛishi* or sage with a *jōḷige* or alms-bag and a staff. There are also metallic images of the god and his consort holding the same attributes. *Virabhadravijaya*, a Sanskrit *champu* work composed during the time of the Yalahanka Chief Mummadi Kempe Gauda, which was noticed in para 145 of my *Report* for 1911, is in praise of this god. A few modern inscriptions were copied in the temple. At some distance to the east of this temple is the Narasimha temple with its *garbhagriha* and *navaranga* situated in a large cave sheltered by a huge boulder. There are two black stone elephants at the sides of the entrance. The figure of Narasimha is sculptured on a rock with that of the demon Hiranyakaśipu at the side. A new inscription was discovered at *bēchirākh* Kambarasan-halli in the Sāvandurg forest. At Karlamangala are found numerous *Pāṇḍavara-*

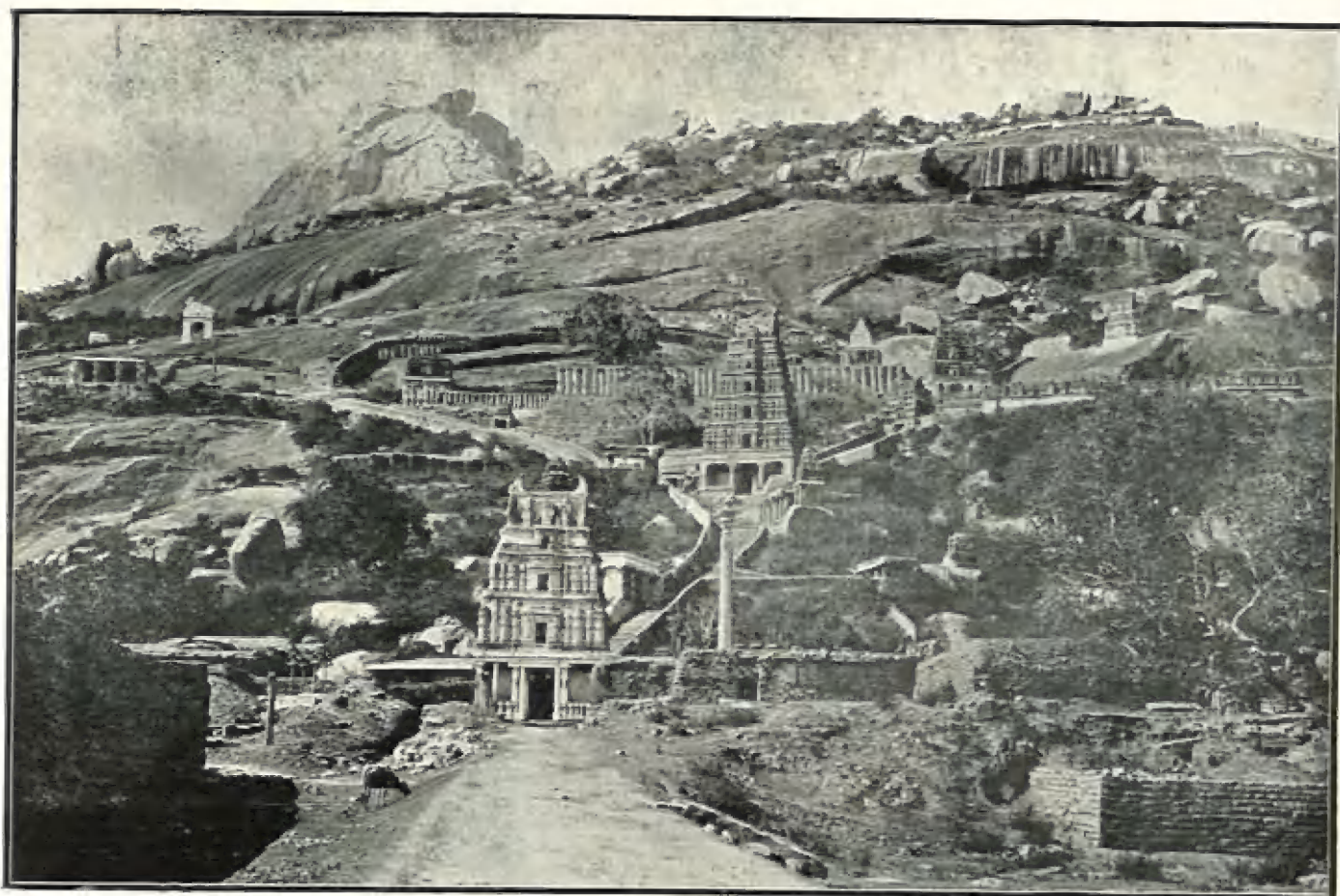
#### Karlamangala.

*guḷi* or cromlechs with, as usual, gigantic slabs for the roof, situated within a circle of rough boulders. There is also an underground cell sheltered by a huge slab with a porch in front. It is not quite clear what this structure was intended for. Two new inscriptions were copied at this village. Kalya was a holy place to both the Jainas and the Lingāyats. The village is named Kalleha in inscriptions and literary works. The ruins of a *basti* or

#### Kalya.

Jaina temple are pointed out in the village, and an inscription at the place, EC, 9, Magadi 18, is a copy of Śravaṇa Beḷagoḷa 136, which records a compact made in A. D. 1368 by Bukka-Rāya of Vijayanagar between the Vaishnavas and the Jainas with a view to settle the differences between the two sects. Two short epigraphs found near a boulder known as Āḍugal-baṇḍe simply record the name Dēvi-seṭṭi in characters of the 13th century below a *mukkoḍe* or tripple umbrella, a Jaina symbol, indicating a grant by that individual to some Jaina institution. On a small hill to the west of the village are situated a Lingāyat *maṭha* and the Kallésvara temple. The former is a decent and substantial structure with a courtyard and a cave containing a big room and a porch sheltered by a big boulder. Outside the *maṭha* are 3 or 4 *maṇṭapas* containing *gaddiges* or tombs, one of which with a big Nandi sculptured on a slab is said to be the tomb of Palkurike Sômesvara. The latter was a great Virāśaiva teacher and author who flourished at the close of the 12th century and who, according to the





1. NORTH VIEW OF THE SIVAGANGA HILL.



2. SCULPTURE IN FRONT OF SANTESVARA TEMPLE.





Channabasava-purāṇa, died at this village. A much worn old inscription in characters of the 8th century was found on a boulder to the left of the entrance to the *maṭha* and another of a later period at the entrance known as Bhairava-bāgilu. The Kallēśvara temple, picturesquely perched on the hill, presents a pretty appearance from below. It is a cave temple with a *pradakṣiṇa*. To the right of the steps leading to the temple is a short pillar sculptured with a human head. This is said to represent an old woman named Kumbalakāyajjī (the Pumpkin-grandmother) who is supposed to have brought ruin on the place which was once a city of considerable importance bearing the name Kaḷāvati. It is said that there was a fierce fight between the Jainas and the other inhabitants of the city about the purchase of the pumpkins brought by the above-mentioned woman, which resulted in the death of a very large number of the population. To the south of the village stands a huge Garuḍa-or lamp-pillar, about 2½ feet square at the bottom and 30 feet high, which is said to have been in front of a Varadarāja temple now no longer in existence. It is said that the metallic image of this temple was removed to the Ranganātha temple at Tirumale (see previous para). The Ānjanēya temple has in front a fine figure, about 1½ feet high, of Chakratālvār with 8 hands. This represents the discus of Vishnu.

11. A new inscription was copied at Harati. At Belagumba a cromlech in Patel Chikkanna's field to the east was inspected. As Belagumba. the top slab was gone, I wished to have the cromlech excavated, but no coolies could be had for the work. The Viṭhalarāja temple at Sātanūr has a fine figure, about 3½ feet high, of Viṭhala with 2 hands both of which are placed on the waist.

The right hand holds a conch and a flute and the left hand an object which looks like a bag with its mouth tied with a rope. The god is flanked by consorts who hold a *chauri* in one hand and a lotus in the other. The *prabhāvaḥ* or halo has in the upper portion well carved figures of the *daśāvatāra* or ten incarnations of Vishnu and at the bottom a figure of Varuṇa seated on his vehicle *makara*, on both sides. The temple is also known as the Viṭhalagōpālasvāmi temple. A new inscription was found at the Gadde-Svayambhuvēśvara temple to the east of the village. In a niche to the left of the *navaranga* entrance in this temple is a figure, about 1½ feet high, of Sūrya-Nārāyaṇa with 4 hands—one of them in the *abhaya* or fear-removing attitude and the others holding a discus, a conch and a mace—flanked by consorts. In the same panel there is likewise a figure of Aruṇa to the right, indicating that the god represented is Sūrya. The goddess of the temple, a small seated figure, about 1 foot high, is kept near the *linga*. The Lingāyat *maṭha* at Kempasāgara is a fine building with sculptured pillars. It faces west and has a good Nandi-maṇṭapa in front. The *prākāra* has also good structures with sculptured pillars and fine doorways.

On one of the pillars of the *navaranga* a *linga* is represented as issuing out of a pot. This is known as Surābhāṇḍēśvara. The ceiling of the *navaranga*, consisting of 9 compartments with lotuses, is well carved, the lintels also being ornamented with floral and geometrical devices. One of the pillars of the front veranda has a figure, about 1½ feet high, of Kempe Gauḍa, exactly similar to the figure noticed in the Sōmēśvara temple at Magadi (see para 8). He is said to have built the *maṭha*. It is said that the gurus of this *maṭha* have recently taken up their residence at the *maṭha* on the hill at Kalya (see previous para). A new inscription was discovered on a rock to the east of the hill known as Kūgina-kallubetta. This hill forms the eastern boundary of the large tank at Kempasāgara, which has 3 fine sluices in the form of four-pillared maṇṭapas. EC, 9, Magadi 30, which is near the west sluice of this tank, was found to be the original of the hand-copy printed as Magadi 5 and incorrectly stated as belonging to the town Magadi.

The Lingāyat *maṭha* on the hill at Nāgamangala is situated in a cave. It consists of 2 cells, one behind the other, the front one having a *linga* and the back one serving as a retreat for the *yōga* or meditation of the guru. Outside is a Nandi with a fine well in front. The water of this well is used solely for bathing the *linga*. To the right of the well stands an ornamental tower-like wooden chair on which the guru takes his seat and is worshipped by his disciples on special occasions. The hill has 4 or 5 fine *dones* or springs. A Lingāyat guru named Vīrabhadradēva, who lived in the *maṭha*, died some 50 years ago. After him the *maṭha* was occupied by a guru of the Okkaliga



caste for about 25 years. Since his death there has been no guru in the maṭha. From Nāgamangala a journey of nearly 3 miles on a stony track, all through the Siddēdēvara-beṭṭa forest, takes us to Ajjanhalli. The village is thus very difficult

Ajjanhalli.

of approach. An inscription was found here on a slab built into the ceiling of the Māri temple. A portion of the roof of the temple had to be dismantled for removing the large inscribed slab, measuring 7 feet by 2½ feet, in order that the epigraph might be correctly copied. The work took up more than 3 hours. From a report received from the Amildar in 1911, we learn that the slab was brought here from the Siddēdēvara-beṭṭa forest. At the top the slab has a discus on a pedestal and a conch with an intervening dagger. The inscription refers itself to the reign of Malli-Oḍeyar, son of the Vijayanagar king Bukka I. On our way back I went in advance without a guide and lost my way in the forest. After walking 7 or 8 miles with intense anxiety, I was fortunate enough to emerge from the forest before it grew very dark and reached my destination with considerable difficulty. An inscription was copied at Tyāgadare-

Nēralkere

pālya at about 9 P. M. by lamp light. In the Nārasimha temple at Nēralkere the object of worship is a short pillar, probably a Garuḍa pillar, with a flower sculptured on the front face. Two fragmentary epigraphs in characters of the 8th century were copied at Kuppepālya. One of them (Plate XIX, 2)

Kuppepālya.

mentions Śivamār-Ereyappa, son of Sripu [rusha], as the governor of Kuṇungil-nāḍu, i.e., the Kunigal District, and names a place Bisugūr which is evidently identical with the modern village Bisakūr situated close by. It appears that when a ryot was ploughing the land this inscribed stone came in contact with the plough-share, and that on his getting that portion excavated he came upon heaps of ashes,

Bisakūr.

broken pottery and pieces of iron. Tradition has it that Bisakūr was once a great city of considerable importance which contained 75 *bastis* or Jaina temples. It is said that several fields here contain ash-pits and pieces of old pottery and that gold coins also used to be picked up after heavy showers some years ago. An enquiry was made for a specimen of the coins so picked up, but none could be had. A piece of pottery in the possession of a ryot was, however, procured for examination. Excavation may bring to light some old relics of historical importance, but the village is out-of-the-way and not easy of access. The antiquity of the place is also testified to by the printed old inscription of the village, EC, 9, Magadi 53. Two new inscriptions were found on the pillars of a maṇṭapa at the entrance to the village, but these are mostly worn. A new inscription was copied at Rāmanhalli.

12. The Vardhamāna-basti at Sankigatṭa is a plain structure. According to

Sankigatṭa.

tradition it is an old *basti*, but no one knows anything about its origin. A *basti* dedicated to Vardhamāna, the last Tirthankara, is not very common. Having heard from a reliable source that there is an inscription on the back of the Vardhamāna image, I made up my mind to pay a visit to this out-of-the-way place in order that I might get a copy of the record. But the Jainas, fearing that I would enter the *garbhagriha* or sanctum sanctorum for deciphering the inscription, totally denied its existence. I then sent some of their Hindu friends to make enquiries, but the same answer was returned to them also. After a great deal of persuasion, however, they admitted the existence of the inscription. I told them plainly that I should be the last person to enter the *garbhagriha* against their wishes, gave them detailed instructions about the way of preparing an uninked estampage and procured a pretty good impression of the epigraph. The inscription gives the genealogy of the Hoysala kings from Vinayāditya to Nārasimha I and stops there. The characters are of the 12th century. When I read out the contents of the record the Jainas were pleased and volunteered the information that the pedestal also had an inscription. Unfortunately this inscription is almost completely worn, so that nothing could be made out of the two impressions that I got prepared by the *archaks*. It may have contained information about the person by whom and the date on which the image was consecrated. From the inscription on the back of the image one is naturally led to the conclusion that the temple probably came into existence during the reign of

A Jina image carved out of an inscription stone.

the Hoysala king Nārasimha I (1141-1173). But there are other considerations which go against such a conclusion. The inscription in question, judging from





1. DANCING GANAPATI.



2. TANDAVESVARA.



3. TANDAVESVARA.



4. SIVA.



5. PARVATI.







its similarity to some which are already published, is a long one consisting of many lines, though there are only 22 lines in the impression that was taken. Such a long inscription on the back of an image is extremely rare. Further, the published inscriptions show clearly that this inscription wants some lines both at the top and the bottom and that the intervening lines are defective by reason of the missing letters both at the extremities and in the middle. We shall not therefore be wrong in concluding that the image of Vardhamāna was carved out of a big inscription stone with a few tell-tale remnants of the epigraph left on the uncarved portions of the back. Instances are not wanting of inscription stones having been cut and converted into pedestals of images, jambs of doorways, etc.; but the present is a curious instance of considerable interest. The image of Vardhamāna is about 5 feet high with *prabhāvali*. The temple also contains seated metallic images of Padmāvati, Jvālāmālīni and Sarasvatī in addition to the usual figures of Pancha-Parameśthīs, Navadēvatāh, etc., (see *Report* for 1913, paras 14 and 17). A few modern inscriptions were found on the temple vessels. There are about 30 families of Jainas in the village. A new inscription was copied at Nilātanhalli, a village about two miles from Sanktīgāṭṭa but belonging to Kuṇigal Taluk. While at San-

#### Manuscripts.

kīgāṭṭa I made a cursory examination of the palm-leaf manuscripts in the possession of Pandit Lakshminarayana Sastri. They were about 70 in number. With the exception of a few all the works contained in them are printed. They were found to bear on general literature, the Vēdas, Vēdānta, logic, grammar, mantra-śāstra and ritual. A copy of an inscription found in one of the palm-leaf manuscripts was transcribed.

13. A new inscription was copied at each of the villages Yallāpura and Honnāpura. The inscription at the latter village is in a field on which once stood a Lingāyat maṭha. Māyasandra has a large tank. A good *viragal* of a pretty

#### Māyasandra.

large size was found here. It consists of two panels—the upper having the figure of a man riding a horse with an umbrella-bearer behind and a servant in front, and the lower having 5 female figures standing in a row, representing perhaps his wives. The hill named Rāmēdēvara-guḍḍa near Virupāpura was carefully explored. On the way to what the villagers

#### Rāmēdēvara-guḍḍa.

called the *chakra* (i.e., *śikhara* or summit) of the hill 2 inscriptions were found on a boulder to the right and 2 more on a rock to the left. The summit has the remains of a ruined Śiva temple. Situated to the east on a lower level on the same hill is a pretty large temple dedicated to the god Rāmēdēva after whom the hill is named. The *garbhagriha* of this temple is surmounted by a pretty stone tower and there is also a *gōpura* over the *mahādvara*. The temple presents a pretty appearance when seen from below. A new inscription was discovered on the north outer wall. Sugganhalli has a

#### Sugganhalli.

beautiful grove in front. The Narasimha temple here is a pretty large Dravidian structure. The *garbhagriha* has a pillar sculptured with a discus on the front face. Attached to this is the *vajraṅgi* (or a brass plate in the shape) of a standing Narasimha. The *utsava-vigraha* or metallic image, though a Śrīnivāsa in form, is called Ranganātha. The brass Garuḍa-vehicle of the god, kept in the *navaranga*, is a great object of worship. It has many devotees who make vows to it, present it with jewels and cloths and have it constantly bathed in fulfilment of their vows. In a cell to the right of the *navaranga* entrance is a fine figure of Chakratālvār (or the discus of Viṣṇu) with 16 hands, and in a cell to the left a *brindāvana* worshipped on the Utthānadvādaśī day (i.e., the 12th lunar day in the bright fortnight of Kārtika). The car festival of the god takes place about the full-moon day of Phālguna (February-March) when a large cattle fair is held at which about 50,000 people are said to collect together. In the *prākāra* are cells enshrining the goddess of the temple, Āṇḍāl and the Ālvārs. As at the temple at Tirumale (para 9), Sātāṇis perform the duties of a *parichāraka* here. They style themselves the *sthānikas* of the temple. Many people name themselves Sugga after the village and Kambadayya (*kamba*-pillar) after the god. The temple, though Vaiṣṇava, is said to own many Lingāyat devotees. A new inscription was found on the wall to the right of the *navaranga* entrance, as also a few modern ones on the temple vehicles and vessels. A further discovery in the village was an epigraph to the north of the temple. Hulikal, which was once

#### Hulikal.

the capital of a Pāḷegār, contains a number of ruined temples and maṇṭapas. The Pāḷegār's house is a good



stone structure. Adjoining it on the north is a tiled mud structure with an open courtyard and a veranda supported by huge wooden pillars which are 2 feet square at the bottom. On a hill known as Ranganāthasvāmi-betṭa near Tattekere stands

Tattekere.

a temple called the Ranganātha, though the object of worship in it is a pillar marked with the discus of Vishnu with the *vajraṅgi* of Narasimha in front as at Sugganhalli. This form of Narasimha, which appears to be rather peculiar to these parts, was also noticed at Nēral-kere (para 11). The metallic images of the ruined Nili-Rangasvāmi temple at Sōlūr are also kept in this temple. A new inscription was found on a pillar of the *navaranga* and another on the rock in front of the temple. There is a good Garuḍa-pillar, about 20 feet high, in front of the temple. It has, as usual, a Garuḍa on the side facing the temple, the sculptures on the remaining sides being Rāma on the east, a conch-blower on the north and a vase on the south.

Mālingana-betta.

Mālingana-betṭa, a hill about 2 miles to the north of Tattekere, had once a figure of Sankōle Virabhadra in a shrine on its slope. The god was so named because, according to tradition, he had to be fettered (*sankōle*) owing to his mischievous pranks with the women of the surrounding villages. A new inscription was discovered to the north of this hill. Sōlūr appears to have once been the capital of a Pālegār. Two of the inscriptions

Sōlūr.

of this village, EC, 9, Magadi 62 and 63, are not now forthcoming. It appears that the field in which they stood was sold to Roman Catholic Missionaries who removed the stones from their places and handed them over to the Holeyas of the village. It is not known what became of the stones. The Lingāyat maṭha at Sōlūr in which Magadi 64 and 65 are found is known as Chilume-maṭha owing to its having a fine spring (*chilume*) in the form of a well with steps built on all the four sides. The stone containing the inscription Magadi 66 was found to be inscribed on both the sides, the printed inscription being only the front portion of the stone. A new epigraph was discovered in a field to the north of the Travellers' Bangalow at Sōlūr.

14. Before taking leave of Magadi Taluk a word has to be said about a few records examined at Māgadi itself. A few inscriptions on

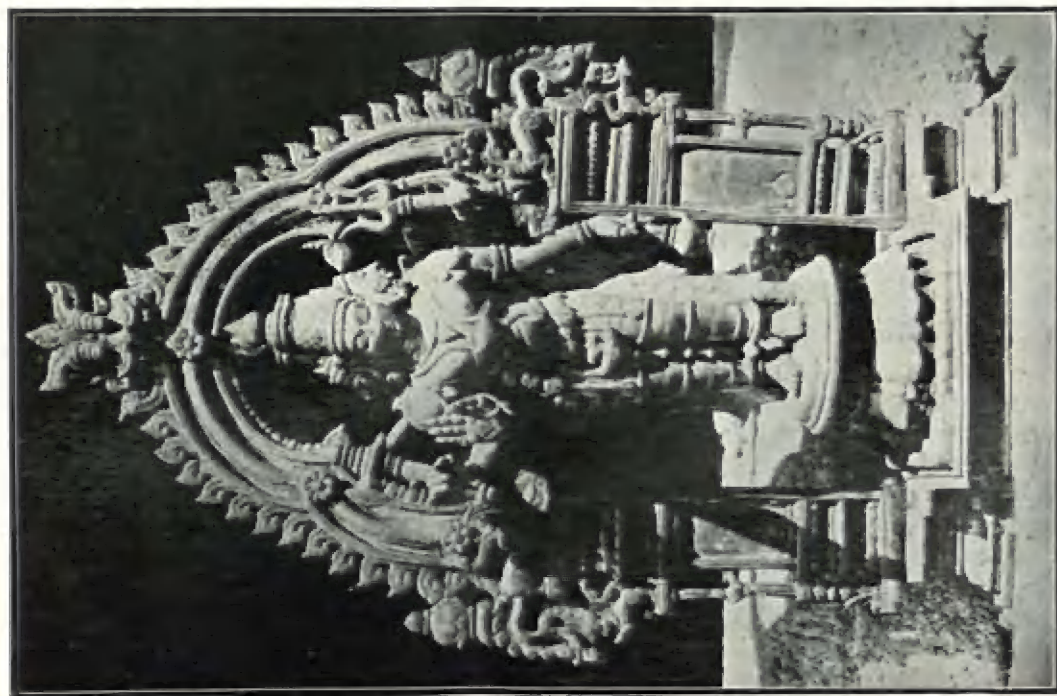
Magadi.

some jewels and vessels kept in the Taluk Treasury were copied. Besides the papers noticed in para 9, Gulam Husen Khan produced 4 Mahrāthi *nirūps* for examination. Two of these, dated A.D. 1808, are addressed by Dewan Purnaiya to Husen Khan, Killedar of Magadi, and the remaining two, dated 1841 and 1844, are addressed by the Commissioners of Mysore to Fakaruddin Khan, son of Husen Khan. Fakaruddin Khan was also Killedar of Magadi. But in another *nirūp* received by him in 1832 from the Commissioners of Mysore (see para 9) he is addressed as the Killedar of Hutridurga, a hill in the adjoining Kunigal Taluk. The seal of this *nirūp* bears in the middle the British coat of arms and around the margin the words—Commissioners for the Government of Mysore. Mr. K. Ramasvami Iyengar, Headmaster, A.-V. School, Magadi, gave me a palm-leaf manuscript which was found to contain a copy of an inscription. This was transcribed. I am glad to state here that Mr. K. Ramasvami Iyengar was of great service to me during the survey of the Taluk by reason of his local knowledge, influence and sympathetic interest in my work. It was he that gave information of the existence of some of the records now copied for the first time. He showed me some old records, dated about 1860, which give the information that his father, Srinivasa Iyengar, was employed by Mr. Bowring, Chief Commissioner of Mysore, for copying out the inscriptions at Belgāmi from the photographs supplied to him and rendering them into modern Kannada. Judging from the Kannada abstracts and analyses of the inscriptions found in the records, Srinivasa Iyengar appears to have been a good Sanskrit and Kannada scholar of very great intelligence. He has done his work remarkably well, and this at a period when he had scarcely any materials to help and guide him in his difficult task. Mr. K. Ramasvami Iyengar appears to have inherited some of his father's interest in epigraphical work.

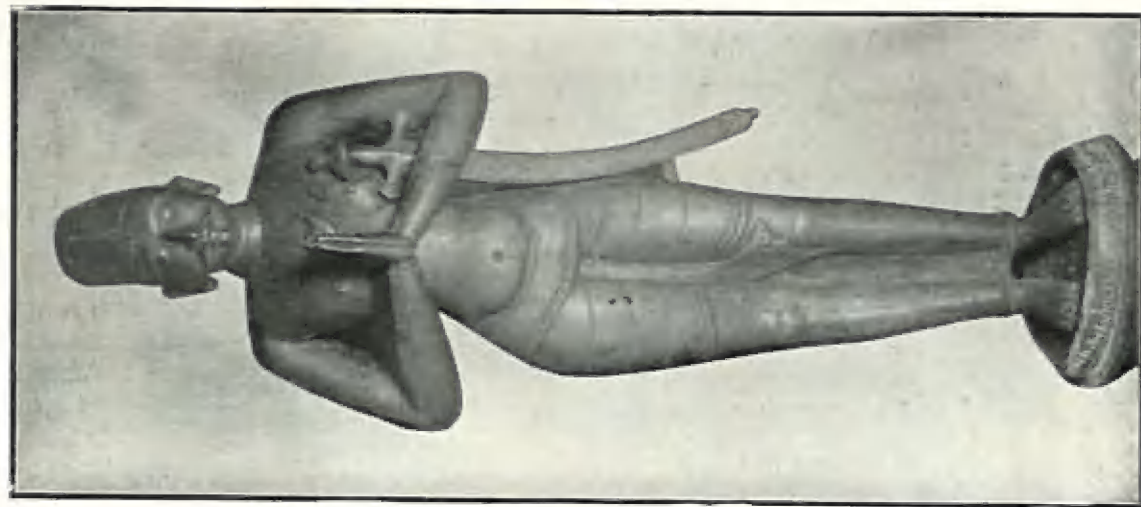
15. I then toured in Nelamangala Taluk and surveyed 37 villages. This survey resulted in the discovery of more than one hundred new records. A brief account will now be given of the discoveries made and anything noteworthy with regard to the villages visited will also be stated. At Nelamangala two copper-plate inscriptions were found in the Taluk Treasury. One of them consists of a single plate and is dated in Śaka 1552.

Nelamangala.

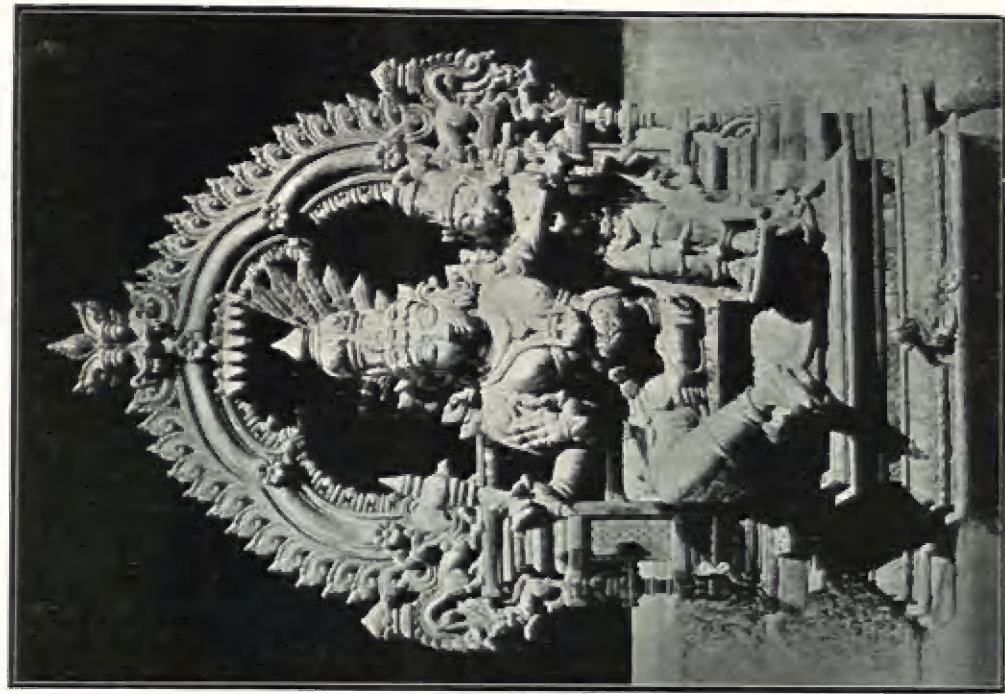




1. CHANDIKESVARA AS AN INCARNATION OF BHAIJANA.



2. PORTRAIT STATUETTE OF KEMPE GOWDA.  
A.D. 1608.



3. UMAMAHESVARA.







The other, consisting of 3 plates, records a grant in Śaka 1437 by Krishna Dēva-Rāya of Vijayanagar. Both of them were taken for detailed examination at headquarters. Inscriptions were also found on some of the jewels and vessels kept in the Treasury. These were copied. We learn from the inscriptions that some of the silver vessels were presents from Krishna-Rāja-Oḍeyar III to the temples at Śivaganga. Of the temples in the town, which are mostly modern, the Aḍake Ānjanēya temple is said to be the oldest, the god in it being supposed to have been set up by king Janamējaya. The temple is so called because *aḍake* or areca nut used to be stored in it when the *baḍāyi* (payment of tax in kind) system was in vogue. It is rather strange that the town contains not a single inscription. The Mukti-

nāthēśvara temple at Binnamangala is a small ornate structure in the Dravidian style, consisting of a *garbhagriha*, a *sukhanāsi*, a *navaranga* and a porch. The fine Tamil inscription near it, E C, 9, Nelamangala 3, registers a grant for it in A.D. 1110 during the reign of Kulōttunga-Chōla I. The temple was therefore in existence before that date. It may have been erected during the reign of Rājendra-Chōla, one of whose inscriptions, E C, 9, Nelamangala 7a, of A.D. 1038, mentions Binnamangala. The temple faces east. The *garbhagriha* and *sukhanāsi* are each supported by 4 pillars. The *navaranga* pillars, four in number, stand on ornamental bases and are sculptured with figures all round at the bottom and decorated with devices in the upper portion. The ceiling is a panel of well carved *ashṭa-dikpālakas* or regents of the 8 directions. The *navaranga* doorway shows good work: the lintel has a Gajalakshmi in the centre flanked by lions and *maḥaras*, the latter represented as swallowing one of the hind legs of the lions; and the jambs are carved with a row of dwarfs to front. The outer walls, built of well-dressed slabs, contain a row of lions all round at the bottom. Above the ornamental plinth comes a row of figures, small and large, some of the latter being in niches. The figures in niches, 7 in number, are Tāṇḍavēśvara, Gaṇapati, Śiva, Vishnu, Brahma, Mahishāsuramardini standing on the head of a buffalo, and Kāliyamardana. Among the other figures may be mentioned a female, probably representing Sachi, Indra's wife, riding an elephant, a sage with matted hair, Bhairava, Vēṇugōpāla, Sūrya and Chandra. The two latter are at the sides of the doorway. Of the female figures, the larger ones are well carved. One of the smaller figures to the left of the outer entrance, which holds a club and is represented as wearing breeches, is worthy of notice. This temple is of interest as affording examples of Mysore architecture and sculpture of the 11th century. The figures are rather plain but natural, there being no excessive ornamentation as in the temples of a later period. Though there is some similarity between the carvings of this temple and those of the Vaidyēśvara temple at Talkāḍ (*Report* for 1912, para 19), which also contains records of Kulōttunga-Chōla I, the workmanship here appears to be decidedly superior. A new inscription was copied at

Binnamangala. The Ranganātha temple at Dāsanpura,

though so named, has a figure of Śrinivāsa, about 2 feet high, flanked by consorts. The Garuḍa-pillar in front has, instead of the usual Garuḍa, a Hanumān on the side facing the temple. Two new epigraphs were copied at this village. The Bhimēśvara temple at the *bēchirākh* village Makali is

an old structure with doorways and lintels carved with

rough scroll work, situated on the bank of the Arkāvati.

The god is said to have been set up by the Pāṇḍava prince Bhīma. On a rock in the bed of the river is a large foot-print which is supposed to represent Bhīma's left foot. It is worshipped on certain occasions by pilgrims. Bhīma's right foot is believed to be somewhere near Kānkānhalli, and his knee on a hill known as Bharji-bēṭṭa in Nelamangala Taluk. There is likewise in the same taluk a village named Arjunabēṭṭahalli, connecting Arjuna also with the taluk.

16. Śivaganga and its environs were surveyed. Śivaganga is considered to be a holy place of pilgrimage and is called the Southern Kāśi.

Śivaganga Hill.

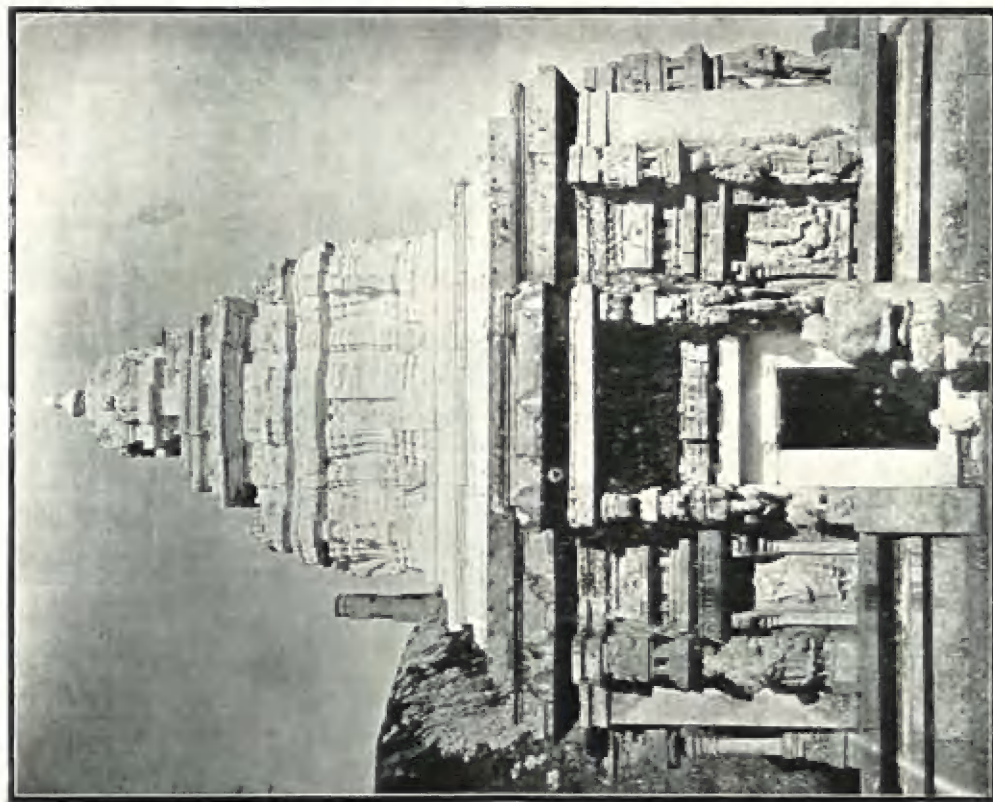
The Śivaganga hill, named Kakudgiri in the *sthala-purāṇa*, was explored. Kaḷale Nanjarāja, an author who flourished about the middle of the 18th century, has written a Kannada version of the *Kakudgiri-māhātmya*. The northern slope of the hill presents a picturesque appearance with its temples, towers and grand flight of stone steps (Plate II, 1.) As we ascend the flight of steps, there is to the left a huge Gaṇapati carved out of a boulder and behind it on



another boulder a fine tower over a small four-pillared mantapa which once contained a Basava or Nandi; and to the right a shrine of Virabhadra known as Padekal Virabhadra owing probably to his position near the beginning of the flight of steps. Further up to the right we have a shrine of Subrahmanya, a good figure seated on a peacock with 5 faces in front and 1 on the back and with 12 hands, two being in the *abhaya* or fear-removing and *varada* or boon-conferring attitudes and the rest holding various weapons. After this the passage to the right leads to the Gangādhareśvara temple and that to the left to the summit of the hill. A few yards further up is a huge Nandi, measuring  $12' \times 8' \times 9'$ , called *Emme-basava* (She-buffalo bull) owing perhaps to its rude execution. There are also a cave and a linga shrine near it, in the latter of which a new inscription was found. Further up we have to the right a figure, carved out of a rock, of Ganji-Virabhadra, so named because his shrine is situated near the drain of a former temple kitchen through which *ganji* or rice gruel once flowed. Going a little higher up we come to the structure called Kempe Gauḍa's *hajāra* or hall (see para 8), a good mantapa in three *ankas* with a veranda on a lower level, both supported by sculptured pillars with protruding lions with riders. The end pillars of the veranda have lions and riders on both the outer faces. On the west face of the third upper pillar from the east is a well executed figure of a man trimming his mustaches with the left hand and holding a dagger in the right. Three new records were copied near this hall. A few yards above this we have to pass through a gate called Gāre-basava's gate, because it has over it a huge, but pretty, *basava* or bull made of mortar (*gāre*). People make vows to this bull and worship it. A new epigraph was copied here. Higher up to the right is a large spring called Āne-dōṇe (Elephant spring), to the east of which a new record was found near a linga shrine. Continuing the ascent, we come to a cave called Chigaṭana-gavi, which has some figures, male and female, elegantly carved out of the rock, though now in a mutilated condition. Further up is another huge Nandi, measuring  $12' \times 9' \times 10'$ , known as Doddā-(big) basava. Then we pass through a small gateway called Kallu-bāgilu (stone gate), a few yards above which is a well called Kaṇva-tirtha. An inscription found here tells us that the well was built in 1652 during the rule of the Mahrāṭṭa chief Shāhji, father of Sivāji. Higher up we have to go through a narrow passage between boulders which bears the name Onake-gaṇḍi (Pestle-hole). A new inscription was found here. There is also an English inscription on a boulder close by recording His Highness the Maharaja's visit to the hill in November 1900. Above Onake-gaṇḍi the ascent is very steep in several places and iron railing is put up for the safety of the climbers. Further up is a good Nandi called Kōḍugal-basava (Peak bull) because it is carved out of the top of a peak on the east. It is really astonishing that the artists were able to accomplish this piece of work, seeing that there is scarcely enough space around for them to sit and do their work, the rock being almost perpendicular on all the sides with an abyss below. Two inscriptions were discovered on this rock, one of them giving the date of the execution of the bull as A. D. 1388. Going higher up we reach the summit. On this is a shrine of Virabhadra, to the north of which stand on an extensive rock two stone pillars, one larger than the other, the larger called Tirthada-kamba or the Tirtha-pillar owing to a small quantity of water oozing from beneath it on the day of the winter solstice or *Makara-sankarānti*, and the smaller called Dīpa-stambha or the lamp-pillar as a lamp is lighted on it on particular occasions. The rock on which the pillars stand juts out to a considerable distance without any support below and has on the under side of the extremity two iron hooks for hanging bells. It is said that two bells, one of gold and one of silver, were once attached to the hooks. It is really wonderful how the hooks were fixed on the under surface of this precipitous rock. Around the pillars the rock is covered with numerous inscriptions in Kannada and Nāgari characters recording the names of pilgrims. The Tirtha-pillar is octagonal in shape, the upper faces being adorned with a device resembling Tenkale-nāmam (the mark on the face of the Tenkale Śrīvaishṇavas). The lower portion of the pillar has an inscription repeated on all the four sides stating that it was set up as a lamp-pillar by one Kūsa-Basavaṇa during the reign of the Hoysala king Nārasimha I (1141-1173). There is also an inscription in the Gangādhareśvara temple on the north slope of the hill which mentions this fact. We thus learn from the inscriptions that the Tirtha-pillar was originally intended for a lamp-pillar. It is not known when the other pillar, now known as the lamp-pillar, was set up. The water that oozes from beneath the Tirtha-pillar



SIVAGANGA.



2. EAST VIEW OF TOWER OVER GANGADHAREŚVARA TEMPLE.



1. METALLIC PORTRAIT STATUETTE OF ULIGAM BASAVAYYA IN GANGADHAREŚVARA TEMPLE.



3. MARBLE FIGURE OF SARASVATĪ IN SARADA TEMPLE.







is considered very holy and a portion of it is sent to the palace in a sealed vessel on the Śivarātri day. The top of the hill commands a fine view all round.

17. Before noticing the temples on the north slope of the hill it is necessary to say a few words about a Lingāyat maṭha situated higher up. This is called Mēlgavi maṭha, i.e., the Upper Cave maṭha in contradistinction to another Lingāyat maṭha known as Keḷagana-gavi maṭha or the Lower Cave maṭha which is situated lower down behind the Honnādēvi temple on the north slope. Mēlgavi maṭha is an institution of some antiquity, affiliated to the maṭha of Rēṇukāchārya at Balehalli. Gubbi Mallapārya, a Virāśaiva author who wrote the Kannada poem *Virāśaivāmritapurāṇa* in A. D. 1530, gives a list of the gurus of this maṭha and says that he was the disciple of Śāntananjēśvara of this maṭha. The maṭha has a temple in a natural cavern of Rudramuni who is said to have been the son of Rēṇukāchārya, one of the five Virāśaiva *āchāryas*. The figure of Rudramuni, about 1½ feet high, stands with 4 hands, wearing a garland of skulls. Two cells on both sides of this temple with female *dvārapālakas* at the sides are styled *yōga-maṇṭapas*. In the *pradakṣiṇa* of the temple is a deep narrow spring called Oraḷu-tīrtha, *oraḷu* meaning a stone mortar, said to be connected with the Kumbhāvati-tīrtha, a fine spring at the back of the maṭha. Three new inscriptions were found near the maṭha, two near a spring known as Jāji-dōṇe and one on a pillar of a maṇṭapa in front. Some vessels of the maṭha were also found to bear inscriptions stating that they were presents from Krishṇa-Rāja-Oḍeyar III. Keḷagana-gavi maṭha may also be noticed here for convenience. As stated above, it is situated behind the Honnādēvi temple and is said to be affiliated to the Parvata maṭha. Close to it, in a deep and narrow cleft of the rock, is a *tīrtha* known as

Pātāḷa-Gangā. To reach the *tīrtha* we have to descend 40 steps between two boulders. The *sthala-purāṇa* tells us that on one occasion Pārvaṭi, feeling thirsty, asked Śiva to give her some water from the Gangā on his head, and that, on his refusing to do so, she assumed the form of Honnādēvi, an incarnation of Kālī, and struck the rock with her sword, whereupon water gushed out of the rock. This is the origin of Pātāḷa-Gangā. On the way to the *tīrtha* from the maṭha are some *gaddiges* or tombs of the gurus of the maṭha, and to the left of the passage is a huge figure, about 9 feet high, of Virābhadrā, carved out of a boulder, holding a bow, an arrow, a sword and a shield and wearing a garland of skulls. It is said that the gurus of this maṭha had once the sole management of the Honnādēvi temple (and according to some people of the Gangādhārēśvara temple also) in their own hands, and that they were thrust to the background when latterly Brahmans took possession of the temple. But it appears that as a reminiscence of their former position some honor is shown to the gurus on certain occasions, though they do not visit the temple.

18. The Gangādhārēśvara and Honnādēvi temples on the north slope of the hill are formed out of large natural caverns with maṇṭapas and *prākāras* attached to them. The former is a large structure with two *mahādvaras* on the north and east surmounted by *gōpuras* or towers, the east tower being in an unfinished state. The temple proper is a large cave sheltered by a huge overhanging boulder with cells all round. It faces north and has a well carved doorway consisting of 4 sets of jambs on either side. There are no pillars in the cave except two ornamental brass pillars set up in front of the linga cell which faces east. Another cell serves as the temple treasury with a figure of Gaṇapati, named Khajāṇe (Treasury) Gaṇapati, at its entrance. In a third cell are kept a few stone and metallic images. Two niches contain figures of Harihara and Subrahmaṇya, the latter with all the six faces in front and four hands. Other figures in the cave are Mahiśasuramardini, Nārāyaṇa, Bhairava and Gaṇapati. The last two are elegantly carved. The figure of Gaṇapati, about 1½ feet high, which is kept in a niche, is said to be Jakanaṇḍhārī's own handiwork. About Jakanaṇḍhārī see my *Report* for 1911, para 48. The *utsava-vigraha* or metallic image of the god is a good figure with two consorts, Pārvaṭi and Gangā, as in the Rāmēśvara temple at Māgaḍi (para 8). There are also several other metallic images in the temple which are of interest from an archæological, historical or artistic point of view. A portrait statuette of the Yalahanka chief Kempe Gaṇḍa with a label on the pedestal (Plate IV, 2) stands with folded hands with a sword to the left in front of the linga cell. The figure is about 4 feet high and the label gives the date A. D. 1608. Another statuette, about 1½ feet high, also



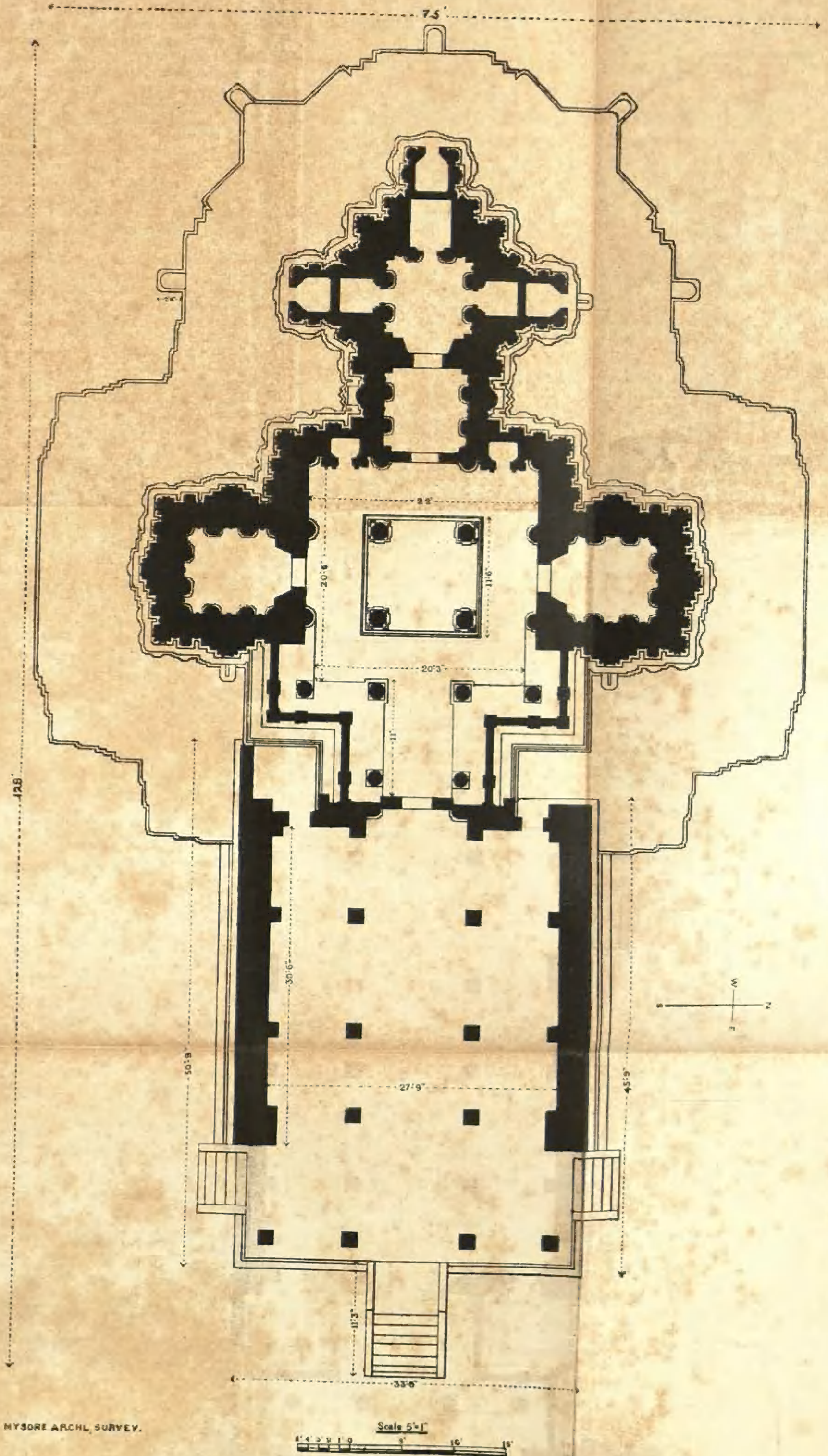
with an inscription on the pedestal, standing to its left with folded hands and armed with a sword and a dagger (Plate V, 1), represents Ūligam Basavayya while a third, about 4½ feet high, standing to its right without a label and holding a lamp in both the hands, is said to represent Kempasōmanna. It is stated that Ūligam Basavayya and Kempasōmanna were Kempe Gauda's brothers. Kempe Gauda is said to have enlarged and liberally endowed the temple. Opposite to the entrance are kept in a row at the back two figures of Tāṇḍavēśvara differing from each other in details and artistic quality (Plate III, 2-3), a good figure of dancing Gaṇapati (Plate III, 1), seated figures of Śiva and Pārvati (Plate III, 4, 5) and a figure of Umāmahēśvara (Plate IV, 3). Another figure worthy of note is a rare form of Chandikēśvara, about 1½ feet high, represented as an incarnation of Brahma, with 4 faces and 4 hands (Plate IV, 1). The attributes in the hands are a trident, an axe, a water-vessel and a rosary, the hand holding the rosary being in the *abhaya* attitude. The temple possesses four large inscribed bells which are nearly 350 years old. In front of the cave is a fine Nandi-maṇṭapa supported by four polished black stone pillars. Adjoining this is the Kalyāṇa-maṇṭapa supported by four similar pillars. The pillars of both the maṇṭapas are well carved, though devoid of sculptures. The *mukha-maṇṭapa* or front hall on the east is a fine structure standing on an ornamental plinth, supported by sculptured pillars. The inner walls have a row of images, about 2 feet high, all round, representing Saptamātrikāḥ or the seven mothers, aṣṭa-dikpālakas or the regents of the eight directions, nava-grahas or the nine planets, sages, musicians, etc., who are supposed to have gathered together to witness the marriage of Śiva and Pārvati which forms the chief subject of the composition. Some of the figures, such as Tumburu, a lute-player and a female in the marriage group, are well executed. Of the 6 front pillars of the maṇṭapa, the middle four have lions with riders, while the end ones consist of pilasters with figures of sages standing in front. Over the maṇṭapa are fine stucco figures in niches. The *vimāna* or tower over the cave temple is a fine structure built of granite and sculptured all round (Plate V, 2). It is about 20 feet square at the bottom and stands on the boulder overhanging the cave. On all the four faces it has a small porch supported by two pillars carved with lions and riders. Each face has 3 niches with figures in them and two pillars at the ends, only the east face has an empty cell in place of the central niche. The end pillars are carved figures with miniature turrets over them. The figures in the 2 niches on the east are a *rishi* or sage and Gaṇapati, the end pillars representing sages (Plate V, 2). The figures in the 3 niches on the north are Tāṇḍavēśvara, Pārvati and Virabhadra, the end pillars showing Nārada and Tumburu; those on the west are Śiva, Bhairava and Sūrya, the end pillars representing Lakṣmī and Viṣṇu as a drummer; and those on the south are Śiva in 2 niches and Bhairava with mere pilasters at the ends. The top of the tower has Nandis at the corners. Besides the two inscriptions on metallic images and four on bells referred to above, several more records were discovered in the temple. Two of these found in the temple kitchen refer themselves to the reign of the Hoysala king Nārasiṃha I (1141-1173). One of them confirms the statement made in the inscription on the Tirtha-pillar (para 16) that it was set up by Kūsa-Basavaṇa, while the other records the erection of a maṇṭapa, probably the present temple kitchen, by Chokkimayya, a general of Nārasiṃha I. From EC, 10, Bowringpet 9, we learn that Chokkimayya had also served as a general under Viṣṇuvardhana, father of Nārasiṃha I. An inscription on one of the pillars of the Nandi-maṇṭapa in the temple, EC, 9, Nelamangala 84, tells us that Viṣṇu-sāmantha, apparently a feudatory of Viṣṇuvardhana, built a fine Śiva temple on the

Probable date of the Gaṇ-gadhareśvara temple.

Śivaganga hill. If the reference, as is most probable, is to the present temple, its period would be the early part of the 12th century. Other discoveries in the

temple were 1 record near the entrance to the cave, 6 on boulders in the *prākāra* and a Tamil one near the tower over the cave. There are also in the *prākāra* several short inscriptions in the shape of labels over the figures of male and female pilgrims. Nelamangala 85 was found to be a modern inscription of the 16th century, dated perhaps in 1571. The Honnādēvi temple, already referred to in the previous para, faces east. The goddess is a seated figure, about 5 feet high with pedestal, trampling on the demons Chaṇḍa and Muṇḍa. The figure is well carved, though with a terrific expression, and has 8 hands, the attributes in 6 of them being a bell, a conch, a discus, a skull, an axe and a sword, the remaining two being empty.











There are also some other demons represented as fighting or in a dying condition. The name of the goddess, Honnâdêvi or Honnamma, is the Kannada form of the Sanskrit Svarnâmbâ. The goddess was once flanked by 2 female figures, about 4½ feet high, holding a sword in one of their hands. It appears that one of these was removed owing to mutilation. The other is now kept in a separate niche. The *utsava-vigraha* also has 8 hands and the same attributes. An inscription was found on the gold neck-ornament of the goddess, stating that it was a present from Dêvâjammanni, one of the queens of Chama-Râja-Oḍeyar, father of Krishna-Râja-Oḍeyar III.

19. Some tirthas on the hill, such as the Kanva, the Kumbhâvati and the Pâtâla-Gangâ, have already been referred to in paras 16 and 17 above. A few more may now be noticed. To the east of Kempe Gauḍa's *hajâra* or hall (para 16) is a fine circular pond known as Chakratirtha. Higher up to the west is the Śankarâchârya-tirtha, a basin at the foot of a wall-like perpendicular rock. The great Advaita teacher Śankarâchârya is said to have performed penance here. Maitrêya-tirtha is an open reservoir on the north slope. In a deep cave on the south slope is the Maudgalyatirtha. There is here a shrine of Mudduvirêśvara. The god, about 5 feet high, is carved out of a boulder and has 4 hands, the attributes being a bow, an arrow, a drum and a trident. The Gangâ-tirtha is in a cleft of the rock on the west slope. Two inscriptions were found here. Close by are a small neatly built pond and a small well with a neat tiny four-pillared maṭṭapa over it. Lower down is a pond said to have been built by Dâsarâjaiya, a subordinate of the Mysore king Chikka-Dêva-Râja-Oḍeyar. Near this is a rock known as Pâdadare (Foot-print rock) sculptured with two pairs of feet which are believed to represent those of Śiva and Honnâdêvi. A modern inscription was found here.

20. The entrance to Śivaganga is through a stone gateway surmounted by a lofty tower. The Śântêśvara temple is an old structure with a fine lamp-pillar in front which is 3 feet square at the base and 45 feet high. The pillar is known as Gaṇṭe-kamba (Bell-pillar) as it once had 4 bells attached to the 4 sides at the top. The east face has a large figure of Gaṇapati enclosed in a rude maṭṭapa. In front of this is kept a most beautiful carving in the shape of a circular disc with a lotus in the centre and creepers around (Plate II, 2). It is an exquisite piece of sculpture brought from some ruined temple and undeservedly built into the steps of the above rude maṭṭapa. It deserves to be removed to Bangalore and preserved in the Museum. From Śravaṇa Belgôla 53 we learn that Śântala-Dêvi, queen of the Hoysala king Vishnuvardhana, died at Śivaganga in A. D. 1131. It is just possible that the Śântêśvara temple is named after her. The Rudrêśvara temple has a good figure of Virabhadra about 6 feet high. To the north of the temple is a good pond, and to its west a ruined Lingâyat maṭṭha, known as Mahantîna-maṭṭha, a large structure with a courtyard supported by sculptured pillars on one of which is a figure of Kempe Gauḍa resembling those at Mâgaḍi (para 8) and Kempasâgara (para 11). Another sculpture on one of the pillars worthy of notice is the Lingôdbhava-mûrti of Śiva with Brahma going up in the shape of a swan to reach the top of the linga and Vishnu going down head foremost to reach the base. It is said that Śivaganga once had 64 Lingâyat maṭṭhas. On the rock to the north of the Kumbhîśvara temple 3 new inscriptions were copied. The Śaradâ temple is a neat modern structure consisting of a *garbhagriha* with a *pradakshina* and a *navaranga* of large proportions. It is situated outside the village. The goddess Śaradâ is a beautiful four-handed seated figure, about 2 feet high, made of white marble (Plate V, 3). The *prabhâvali*, also of white marble, is well executed. The figure was prepared and set up only a few years ago. Adjoining the temple is the maṭṭha of the Śivaganga Svâmi, a *sanyâsi* of the Smârta sect, recently built in two storeys and presenting the appearance of a modern bungalow. The old maṭṭha is a stone structure within the village. In it is a pond named Agastya-tirtha, though popularly known as Nûrenṭu-lingadakalyâni, on account of the 108 lingas set up around it. In front of the new maṭṭha at some distance is a large pond known as Kalyâni, measuring 60 yards by 50 yards, with entrances on all the four sides. The stone parapet above the steps has a frieze of figures all round illustrating scenes from the Râmâyana and the Bhâgavata-purâṇa. The story of Râma is completely delineated from his birth to his coronation. The bringing of Rishyaśringa from the forest to Ayôdhyâ by dancing girls is also



represented here as at Dēvanhalli (last year's *Report*, para 25, Plate VI, 4). It is also worthy of note that unlike in other ponds all the steps here have their front faces carved with figures of animals, etc., at intervals. The pond is also known as Kamala-tirtha.

21. There is a Lingāyat maṭha at Kambālu, said to be affiliated to the Parvata maṭha. It has a shrine of Mallikārjuna with a good Nandi-maṭapa in front. In another shrine is a

seated figure, about  $1\frac{1}{2}$  feet high, of Maruṣasiddhēśvara with two hands, the left holding a linga and the right bearing a rosary in the *abhaya* attitude. This maṭha is stated to be subordinate to the maṭha at Huṇasamāraṇhalli, Dēvanhalli Taluk. In a grove near Basavāpaṭna is a shrine dedicated to Bālabasavappa with another in front dedicated to his disciple Huchhabasavappa. Both these were Lingāyat gurus. The shrines

have a Nandi inside and are visited by a large number of devotees. The disciple Huchhabasavappa is, however, held in greater regard than his guru. About a mile to the south of the village is a boulder called Kudure-guṇḍu which bears an inscription. Another boulder close to it is called Āne-guṇḍu. It is said that Basavāpaṭna was once a great city, the capital of a king whose elephants and horses were tied near the above boulders. A hill to the south of the Śivaganga hill is called

Mikarājana-betta.

Mikarājana-betta because, according to tradition, a prince named Mikarāja had his residence on it. On the way to the hill we have to go through a pass known as Īrāji-kanive. It is said that Īrāji, a dancing girl, was the mistress of prince Mikarāja. A cave on the south slope of the Śivaganga hill known as Īrāji's cave is supposed to have been her residence. The cave is a large one with a stone doorway and a four-pillared maṭapa over the overhanging rock. An inscription was found on the rock over the doorway. Mikarājana-betta abounds with cromlechs, the upper slabs of some of them being unusually large and thick. Some were found to measure  $16' \times 9\frac{1}{2}'$ ,  $15' \times 10' \times 1'$  and  $12' \times 9' \times 3'$ . A few have no side slabs, the upper slabs being supported by small stones put one over the other at the corners. Some cromlechs dug out at one end are supposed to be granaries of former times. Kempe Gaṇḍa is said to have found enormous treasure on this hill. To the west of Aiśānipālya stands a *tōraṇa-gamba* with inscriptions on both the pillars. Above

Aiśānipālya.

the inscription the right pillar has a discus and Garuḍa, while the left has a conch and Hanumān. The sluice of the Dēvarkere tank to the north is a fine structure in the shape of a four-pillared maṭapa about 20 feet high. A new inscription was copied at Dēvaganhalli. The

Agalguppe.

Ranganātha temple at Agalguppe has a figure, about  $1\frac{1}{2}$  feet high, of Śrinivāsa. The *garbhagriha* is a cave. The Narasimha temple to the south of Hale-Nijagal is a good structure. The images in it are said to have been brought from the ruined Narasimha temple on Nijagal-durga. Two new inscriptions were copied at the village. One of these

Hale Nijagal.

was on a pillar which was completely buried in an anthill. There was considerable difficulty in getting the pillar excavated, as no one would come forward to dig the anthill. The Nijagal hill has on its slope a temple of Virabhadra and a Lingāyat cave maṭha called Nijagal maṭha. The figure of Virabhadra,

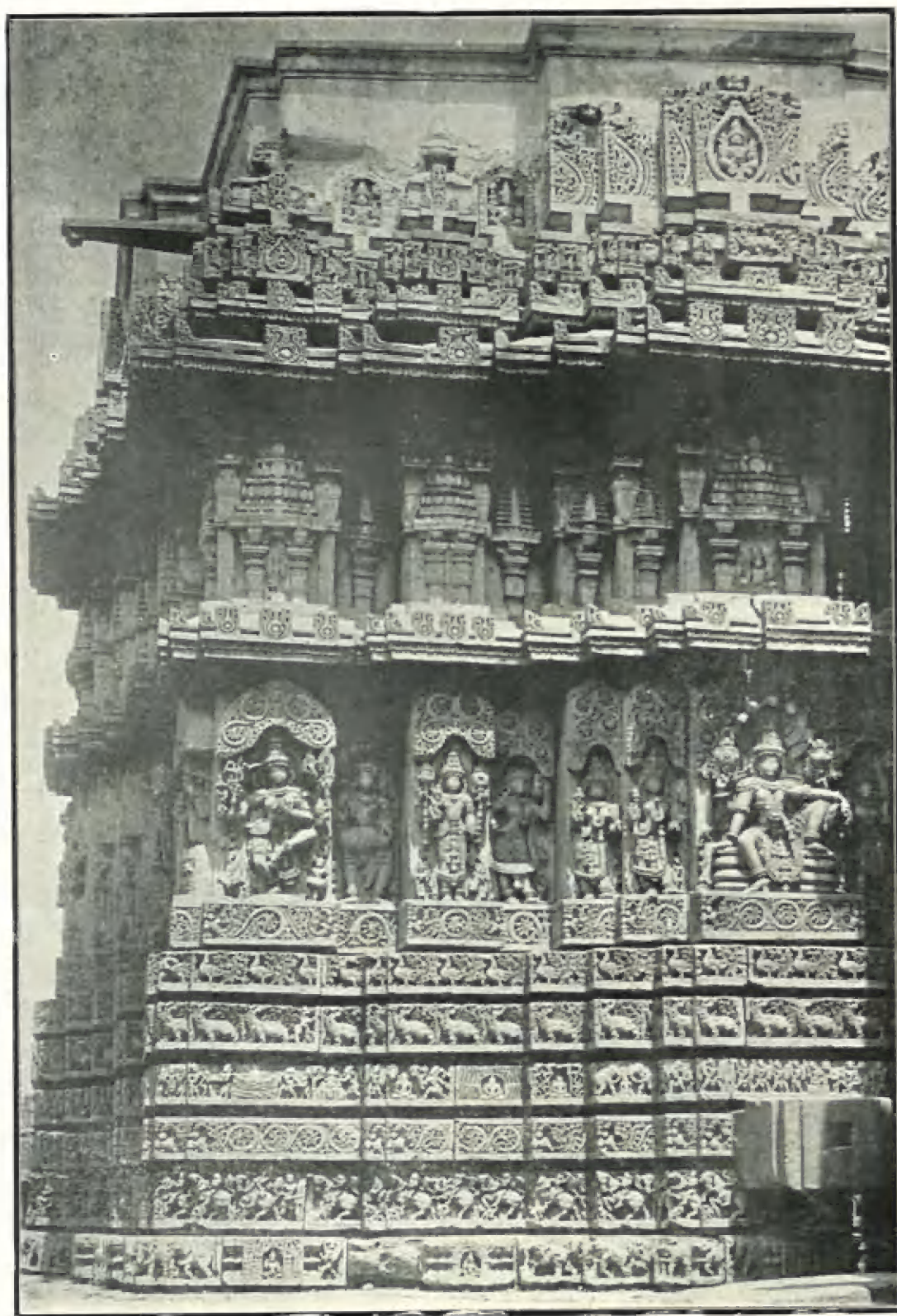
Nijagal hill.

carved on a big slab, is 12 feet high with the usual attributes, but with Dakṣa to the left and Bhadrakālī to the right. The hill is popularly known as Uddandayyana-betta from the tall (*udda*) figure of Virabhadra on it. A seated figure, about  $1\frac{1}{2}$  feet high, to the right of the god is said to represent a devotee named Kākasvāmi who is believed to have gone to Kailāsa with his mortal body. He was so named because he was accustomed to laugh aloud (*kēke-hoḍi*). Opposite to the temple is a lamp-pillar with a standing figure on the front face which is said to represent Hōlinahampanna who erected the temple. A new epigraph was discovered in the maṭha. On the way to the hill is a boulder on which is sculptured a seated figure with a Nandi on either side. This figure is worshipped under the name of Kōḍiyappa. Nijagal-durga, also known as Rasasiddhara-

Nijagal-durga, sacred to both Hindus and Muhammadans.

betta was explored. The ascent is rather difficult. The hill is fortified and has the remains of powder-magazines, granaries and buildings of the former chiefs of the place. Grains of *rāgi* are even now picked up from the granaries. There are several springs





SOUTH WALL OF LAKSHMINARAYANA TEMPLE AT HOSAHOLALU.

*Mysore Archaeological Survey.*







on the hill known as Kanchina-done. Āne-done, Siddhara-done, Akkatangiyara-done, etc. Siddhara-done is a fine retreat, cool and refreshing, largely frequented by the Muhammadans for worship. The Hindus too go there for worship, but in their case the worship has to be offered through a Muhammadan fakir. Near at hand is what is known as the Rasasiddhas' temple, the object of worship being the head of a *rishi* or sage with a beard, made of wood. The Hindus alone worship here, the special days of worship being Tuesdays, Thursdays and Fridays. The Muhammadans worship at Siddhara-done on the same days and also on Sundays. The hill is called Rasasiddhara-betta because, according to tradition, the *siddhas* or sages prepared on it *rasa* or the liquid which transmutes base metals into gold. Vows are made at the Rasasiddhas' temple. Many pilgrims come here from long distances to have their desires fulfilled. On the summit of the hill a mortar scooped out of the rock and a mark on a boulder are pointed out as the place where when two sisters were husking paddy a gun shot from below struck the boulder. The reference may be to an attack on the fort by some Mysore king. Near Akkatangiyara-done stands the ruined Naraśimha temple, a large structure, from which, as stated above, the images were removed and set up in the temple at Hale-Nijagal. Lower down is a Muhammadan tomb. It is curious that this hill is held sacred by both the Hindus and the Muhammadans, the places of worship on the top being in juxtaposition to each other. On the slope of the hill is a Śiva temple in a cave. Its outer walls, which consist of boulders, have figures of Gaṇapati, Virabhadra and Subrahmanya carved on them. A new inscription was found below the figure of Gaṇapati. To the right of the cave is engraved EC, 9, Nelamangala 66, which has now been completely copied.

22. Heggunda and the hill near it were inspected. On the slope of the hill are two cave temples, one of Virabhadra and one of Heggunda. Mallikārjuna. The stone containing Nelamangala 68,

which is in the Mallikārjuna temple, has a seated male figure with folded hands with a chauri-bearer standing at the side. A new inscription in characters of the 10th century was found in this temple. On the summit of the hill, which is rather difficult of approach, is situated what is known as the Rāma temple containing a short pillar to which it is believed Rāma's sacrificial horse was tied. By the side of the pillar is the seated figure of a goddess with 4 hands which is said to represent Sītā. The *utsava-vigraha* of this temple is kept in a shrine in the village. Two modern inscriptions found on the bells of this shrine give the name of the village as Hayagunda since, according to tradition, Rāma's horse (*haya*) was tied here. But this is merely an ignorant attempt to connect the village with the above story, seeing that a Tamil inscription (Nelamangala 67) of Vishnuvardhana's reign found on the hill names the village Perkunda which corresponds to Pergunda in Kannada, the old form of the modern Heggunda. It may also be stated here that on a hill close by named Rāmadēvara-betta the footprints of Rāma over which a temple is erected form the object of worship. This is supposed to be the place where Ahalyā, wife of the sage Gautama, was delivered from her curse. Festivals are celebrated in honor of the footprints. Manne, the Mānyapura of old Sanskrit

Manne.

inscriptions, was a city of great importance at one time, having been the capital of the Gangas and the seat of the Rāshtrakūṭa viceroys. As such it is rather disappointing that no old lithic records are forthcoming either in or around the village, the only old inscription on stone hitherto discovered here being Nelamangala 54. There are several ruined temples in the village. The Kapilēśvara temple is an old structure with a *garbhagriha* built of old bricks. The *navaranga* has four good pillars and two pierced windows. The south window has a creeper with indecent figures in each of its six convolutions, while the north window, which has likewise a creeper, has dwarfs in its three convolutions. The temple known as Sūlēra-dēvasthāna or the Dancing girls' temple is also a neat structure. It shows some peculiar features of architecture. The lintels of the Nandi-maṇṭapa in front have their ends shaped like capitals on the under surface. There being no separate capitals for them to rest on, it is not clear how the lintels on the four sides are supported unless iron clamps are used inside. The ceilings of the *navaranga* and Nandi-maṇṭapa show a creeper device with a Nāga and a Nāgini in the middle canopied by snake-hoods. Such ceilings are rarely met with in Mysore temples. The *garbhagriha* of the Sōmēśvara temple is also built of old bricks. These brick structures appear to go back to the Ganga



period. The site of the old city is pointed out to the south-west of the present village. It is now covered with fields and no mounds are to be found. Old bricks and pieces of pottery are strewn over the place. It is said that ash-pits and foundations of brick structures have often been met with when ploughing the fields. Some of the houses of the village are built of these old bricks. The latter are somewhat larger and thinner than the modern ones, but neatly prepared in different sizes and shapes so as to suit the parts of the structures for which they were intended. Excavations are not likely to give good results at present. A brick and a few pieces of pottery were procured for examination at headquarters. A new inscription was copied near the Ānjanēya temple. Nelamangala 59 was correctly copied, and Nelamangala 57 and 58, mentioned as belonging to this village, were found to belong to another village named Karumanne in the same Taluk. Lines 1 and 10-17 of Nelamangala 58 form a separate inscription. The Manne Ganga plates (Nelamangala 60) and the Manne Rāshtrakūṭa plates (Nelamangala 61) are in the possession of Shanbog Narasappa and Kudraiya of the village. The two sets of copper plates received from Mr. S. M. Fraser, C.S.I., and dealt with in my *Reports* for 1910 (paras 56-59) and 1911 (paras 72-73) were also, I learn, in the possession of the above individuals.

Varanāyakanhalli is a *sarvamānya* village belonging to the Smārta maṭha at Śivaganga. Two inscriptions were discovered here—a Kannada record of the Chōla king Rājādhirāja dated in Śaka 973 (Plate XIX, 1) and a Tamil record of the Hoysala king Vishnuvardhana. Both are *vīragals*, and it is worthy of note that the inscriptions are on the back of the stones, the front faces being occupied with figures of fighting men. Two new records were copied at each of the villages Niduvanda, Tyāmagonḍlu, Kōḍipālya and Kuḷavanhalli, and one each at Dāsēnhalli, Bidalūru, Mahadēvanpura and Chikkamāranhalli.

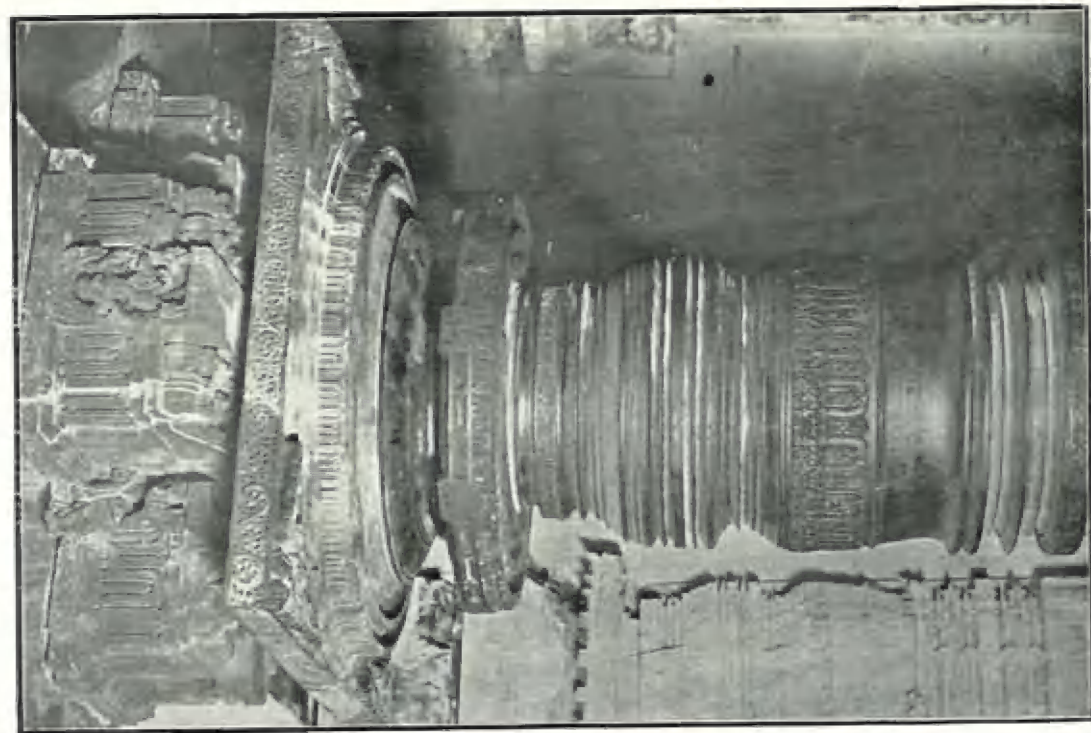
23. A few villages in Bangalore Taluk were also inspected. Bēgūr is a village of considerable antiquity, its records such as Bangalore 83 going back to about A. D. 900. To the west of the present village the fields are said to be full of ash-pits containing bones and pieces of pottery. Several circular ovens built of bricks have also been met with while ploughing the lands. These are said to have been erected for the manufacture of glass bangles. The Nāgēśvara temple is an old structure in the Dravidian style. It has five lingas named Nāgēśvara, Nāgarēśvara, Chōlēśvara, Karṇēśvara and Kamaṭhēśvara set up in five separate shrines, the first being looked upon as the most sacred, owing, probably, to its great antiquity. The others may be later additions. In the *navaranga* of the Nāgēśvara shrine there are to the left figures of Mahishāsūramardini, Chāṇḍikēśvara and Śūrya, the last with four hands, two holding lotuses and two placed on the waist; and to the right, figures of Bhairava, Gaṇapati, Chandra with two hands and a nimbus, and *Saptamātrikāh*. The ceiling of the *navaranga*, measuring 5' x 5' and consisting of 3 slabs, has *aṣṭa-dikpālakas* with Umāmahēśvara in the centre. At the sides of the *navaranga* entrance stand two female figures instead of the usual *dvārapālakas*. In a separate shrine is the goddess of the temple, a good figure, about 2½ feet high. The front veranda of this shrine has to the right a figure of Gaṇapati with only two hands, a fine figure of Durgā, about 3 feet high, said to have been recently found in a well, and a figure of Śūrya with two hands. A fragmentary old inscription, apparently a Jaina epitaph, was found built into the floor of the veranda. The *navaranga* of the Chōlēśvara shrine has likewise a ceiling of *aṣṭa-dikpālakas* with Umāmahēśvara in the centre. Another old inscription was discovered on the floor of the veranda in front of the Kamaṭhēśvara shrine together with two fragmentary Tamil ones on the front base. The former (Plate XX, 1), which may be assigned to about A. D.

Bangalore mentioned in 900, is of great interest as it mentions Bengalūru (*i.e.*, an inscription of about Bangalore), thus testifying to the antiquity of the place. A. D. 900.

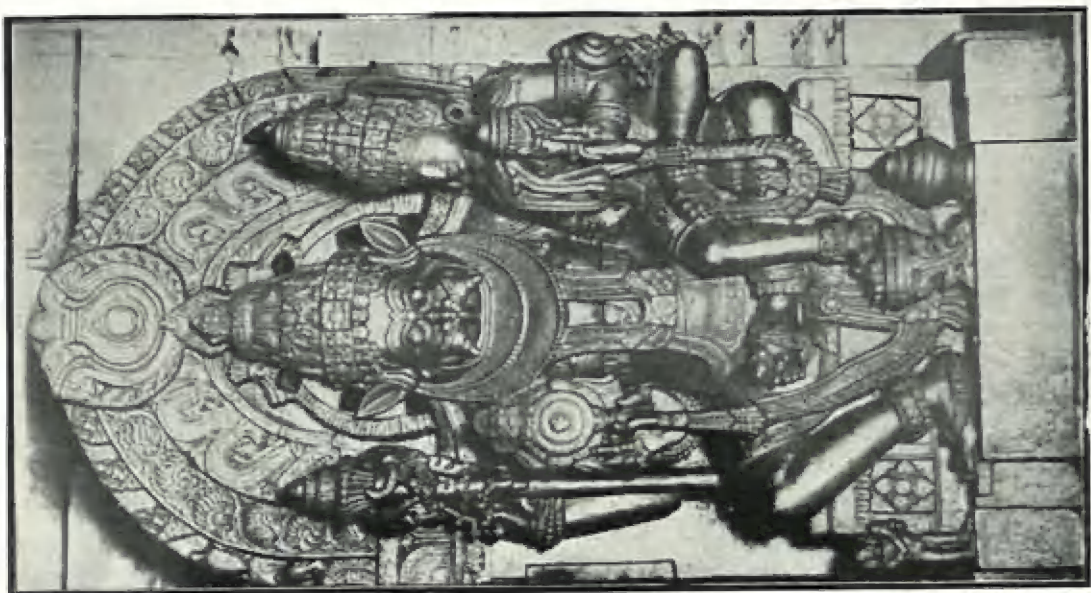
The story which connects Ballāla with the origin of the name (*Mysore* II, 43) may now be given up. During the restoration of the west outer wall of the Nāgēśvara temple the old inscriptions Bangalore 87-89 appear to have been destroyed. This is very unfortunate as no impressions of these records exist in the office. Bangalore 91 too is not now forthcoming. This inscription was on the base of the Nāgarēśvara shrine which has recently been renovated. The stone on which Bangalore 82 is engraved stands behind a seated headless Jina figure. The latter has at its side a figure, about 2 feet high, of Pārśva.



LAKSHMINARAYANA TEMPLE AT HOSAHOLALU.



2. A PILLAR OF NAVARANGA.



3. LAKSHMINARASIMHA IN NORTH CELL.



1. KALYAMARDANA ON WEST OUTER WALL.  
*Mysore Archaeological Survey.*







Bangalore 92 and 93 have now been correctly copied. Judging from the old Jaina epitaphs, the place appears to have once been an important Jaina settlement. There is a Lingāyat maṭha here known as Chikkannayya's maṭha or more popularly Akkasāle (Goldsmiths') maṭha, which is said to be a branch of the maṭha at Hosūr. In the *prākāra* of the Virabhadra temple belonging to the maṭha are several *samādhi-maṇḍapas* or tombs, on one of which a new inscription was found. About a fourth of the population of the village consists of Native Christians who have a church about 100 years old. In front of the church is a bell which bears the inscription—Hildebrand A Paris. Mr. Bush, an Engineer in Calcutta, and the

Bellandūr.

son-in-law of Mrs. E. M. Morrel of Bangalore, came to the office some time back and informed me of the existence of some cromlechs in the lands belonging to his mother-in-law near Bellandūr. He showed me a pot and an iron sandal which he had unearthed and wanted me to inspect the cromlechs and have them excavated. I told him that I would do so at an early opportunity. Soon after he left for England and wrote to me that he would probably return in three months. I thought I might in the meanwhile inspect the cromlechs and with this object went to Bellandūr. The lands of the lady are situated near the village Ibbalūr to the south of the Bellandūr tank. They contain 5 cromlechs, of which 4 have been partially excavated by Mr. Bush. It is proposed to excavate the one that is left intact after getting permission from Mrs. Morrell. These cromlechs are rather peculiar: they differ

Cromlechs.

from the usual specimens in not having a circle of rough boulders around them and in not having gigantic slabs for the top, sides and bottom. They have instead a circle of rough slabs of various sizes standing in a slanting position buried nearly up to the top. One of the partially excavated cromlechs has a rough slab of irregular shape for the top, and another has two pillars parallel to each other placed horizontally at some interval with rough thick slabs at the sides. The pots, etc., unearthed by Mr. Bush are said to have been found between the pillars. The remaining two have no top slabs at all: one of them, excavated to a depth of three feet, shows a side slab of a pretty large size. Owing to these peculiar features, all of them deserve to be completely excavated and examined. Agara is said to be the birthplace of the

Agara.

Kannada poet Timma-kavi, the author of *Ānanda-Rāmāyana*. He probably flourished in the first half of the 18th century. At the end of each *sandhi* of his work he praises the god of Sahadēvapura, Sādali near Ānekal, who is said to be his family god. At Agara there is an installation for the manufacture of jaggory. The Chennigarāya temple, recently restored, has a modern Sanskrit inscription recording the restoration by Rāmaredḍi. The outer doorway, though modern, is well carved. A silver palankeen of good workmanship and other accessories of the Chennigarāya temple are kept in a neat room called Bhajane-mane (or prayer-house) which is decorated with fine pictures of gods and goddesses. There is also in the village a fine Rāma temple erected by Rāmaredḍi. A new inscription was discovered at Jakkasandra.

24. In April and May 1915 a tour was made in Krishnarājapēṭe and Naga-

Villages in Krishna-  
rājapēṭe Taluk.

mangala Taluks, chiefly with the object of inspecting some temples of archaeological interest. A number of villages was also surveyed in both the Taluks, 18 in the former and 30 in the latter, and about 120 new records discovered. A brief description will now be given of the more important temples visited, and any facts worthy of note with regard to the villages surveyed will also be stated. To begin with Krishnarājapēṭe Taluk. Near the Ānjanēya temple at Chinakurali are three

Chinakurali.

Māsti-guḍis or Mahāsati-shrines built in honor of a *mahāsati* or woman who immolated herself on the funeral pyre of her husband. They consist of a sculptured slab at the back, which is the object of worship, with other slabs for the roof and sides. The sculptured slab is known as *māsti-kal* (i.e., mahāsati-kal), the sculptures usually found on it being a woman's arm bent upwards at the elbow with or without the figure of the woman. But in the present instance we have not only raised hands but also figures of Gaṇapati, linga, elephants, etc. The slabs too are unusually large, 2 of them measuring  $5\frac{1}{2}' \times 2\frac{1}{2}'$  and the remaining one  $5\frac{1}{2}' \times 4'$ . The broader slab represents the self-immolation of 4 wives, the others of one or two. Tenḍekere has a Lingāyat



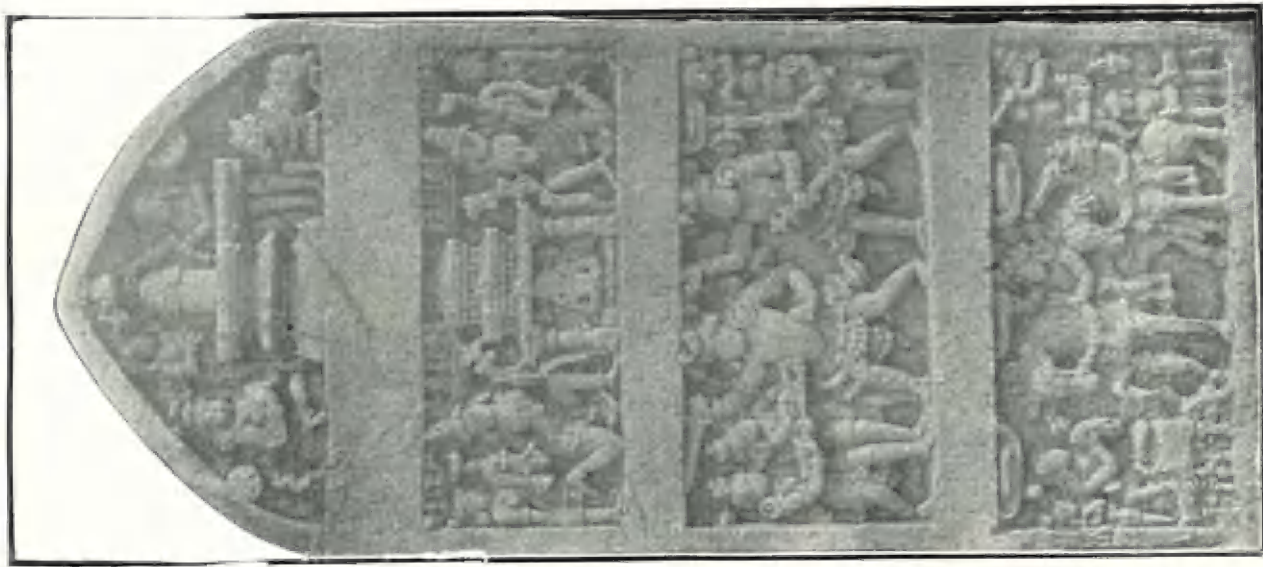
Tendekere. maṭha said to be affiliated to the Bālehalli maṭha. There is a good pond at the village with turrets at the corners, the front ones being larger than the others.

25. The Lakshminārāyaṇa temple at Hosaholalu, a village 2 miles to the east of Krishnarājapēte, is a fine specimen of Chalukyan, or more correctly, Hoysala architecture. It is a *trikūṭāchala* or three-celled temple like those at Nuggihalli, Sōmanāthapur, Jāvagal, etc., and faces east. The plan of the temple is given on Plate VI. The front is concealed by a plain modern structure attached to it in the shape of a *mukha-mantapa*. The main cell has a figure of Nārāyaṇa and the north cell, a figure of Lakshminarasimha (Plate VIII, 3) as at Nuggihalli, Jāvagal and Hoḷe-Narsipur. The south cell is empty, the *ustava-vigraha* being now kept in it. It is said that this cell had once a figure of Vēṇugōpāla which was removed to Kannambādi many years ago. The figure of that god on the door-lintel of the cell bears out the above statement. The images in the other cells are similarly indicated on their door-lintels. In my notes on the Gōpālakrishṇa temple at Kannambādi (see my *Report* for 1912, para 13) these remarks occur:—"The south cell, containing a figure of Gōpālakrishṇa, appears to be a later addition. The three south *ankanas* of the *navaranga* in front of it have been converted into a *sukhanāsi* and two dark side rooms." This shows clearly that the image did not originally belong to that temple. As the temple will be submerged when the Cauvery reservoir is completed, the god may be restored to the Hosaholalu temple in case there is no serious local opposition. It is not known when the image was removed, though it is probable that it was removed during the time of Narasa-Rāja-Oḍeyar, son of the Mysore king Rāja-Oḍeyar, who is said to have renovated the Kannambādi temple. Of the 3 cells in the Lakshminārāyaṇa temple only the main cell has a *sukhanāsi* and is surmounted by a tower. At the sides of the *sukhanāsi* entrance are two well carved niches, the right one having, as usual, a figure of Gaṇapati and the left a figure of Mahishāsura-mardini. All the three doorways are beautifully carved and have *dvārapālakas* at the bottom of the jambs and delicate figures of men, animals, etc., on the lintels. It is a pity that the niches and doorways have been white-washed. This conceals the outline of the carvings. The four central pillars of the *navaranga*, made of black stone, are decorated with bead work, the capitals being elegantly sculptured on all the sides. One of the pillars is figured on Plate VIII. The capital of the north-west pillar shows in the creeper on it a tiny seated monkey. The nine dome-like ceilings of the *navaranga*, which are about 2½ feet deep, are well executed, each differing from the others in design. The central one which is, as usual, larger and more artistically executed than the others, has on the circular under surface of its central pendant a figure of Kālīyamardana or Krishna trampling on the serpent Kālīya. The entrance porch of the *navaranga* has also a big dome-like ceiling; here the central pendant has a swan carved on its circular under surface. Beyond the side cells runs all round a narrow veranda with three fine pillars on both sides of the porch. The temple stands on a raised terrace, about 4½ feet high, which is supported at intervals, as at Sōmanāthapur, by figures of elephants of which there are only five, two being in an unfinished condition. There is likewise, as at Sōmanāthapur, a *jagati* or railed parapet extending only to a short distance on both sides of the entrance with perforated screens above. A portion of the north *jagati* is broken and a portion of the south *jagati* is enclosed in the temple kitchen which was probably built when the *mukha-mantapa* came into existence. On the *jagati* we have these friezes from the bottom—(1) elephants, (2) horsemen, (3) scroll work, (4) Purāṇic scenes, (5) *makaras*, (6) swans, (7) seated figures between pilasters surmounted by eaves, (8) miniature turrets with intervening lions, and (9) a rail between exquisitely carved bands, divided into panels by single columns and containing figures representing in brief the Bhāgavata story on the south and the ten incarnations of Viṣṇu on the north, Buddha being shown as the ninth incarnation. There are also on the rail a few obscene figures as usual. Where the *jagati* ends a row of large figures begins on the walls, the friezes below being the same as (1) to (6) on the *jagati*, only in the elephant frieze seated figures in niches occur at intervals. Above the row of large figures runs a beautiful cornice with bead work, and above this again a row of miniature turrets surmounted by eaves. There are also figures and carvings all round above the eaves, but these are mostly concealed by a newly built mortar parapet. Plate VII shows a portion of the south wall. The Purāṇic frieze depicts on the south *jagati* the churning of the

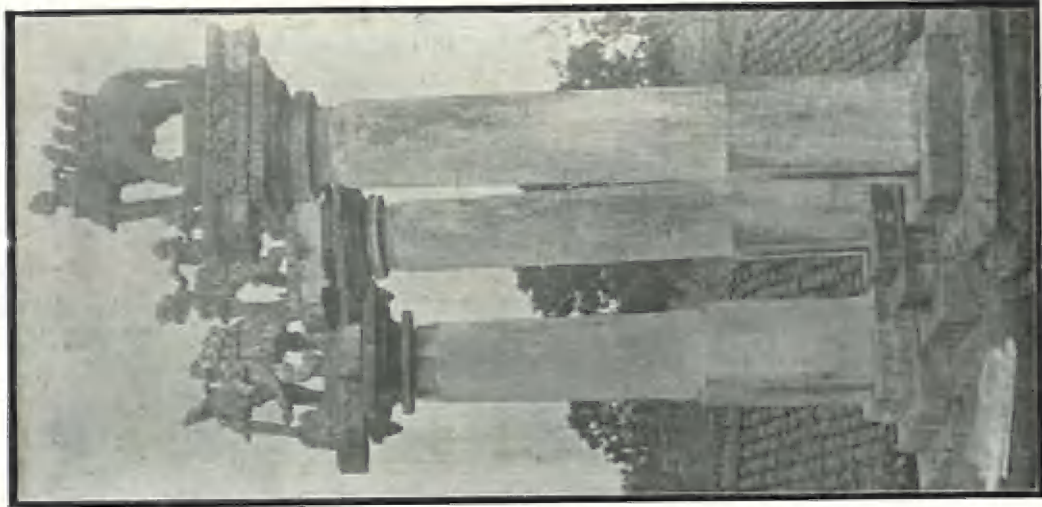




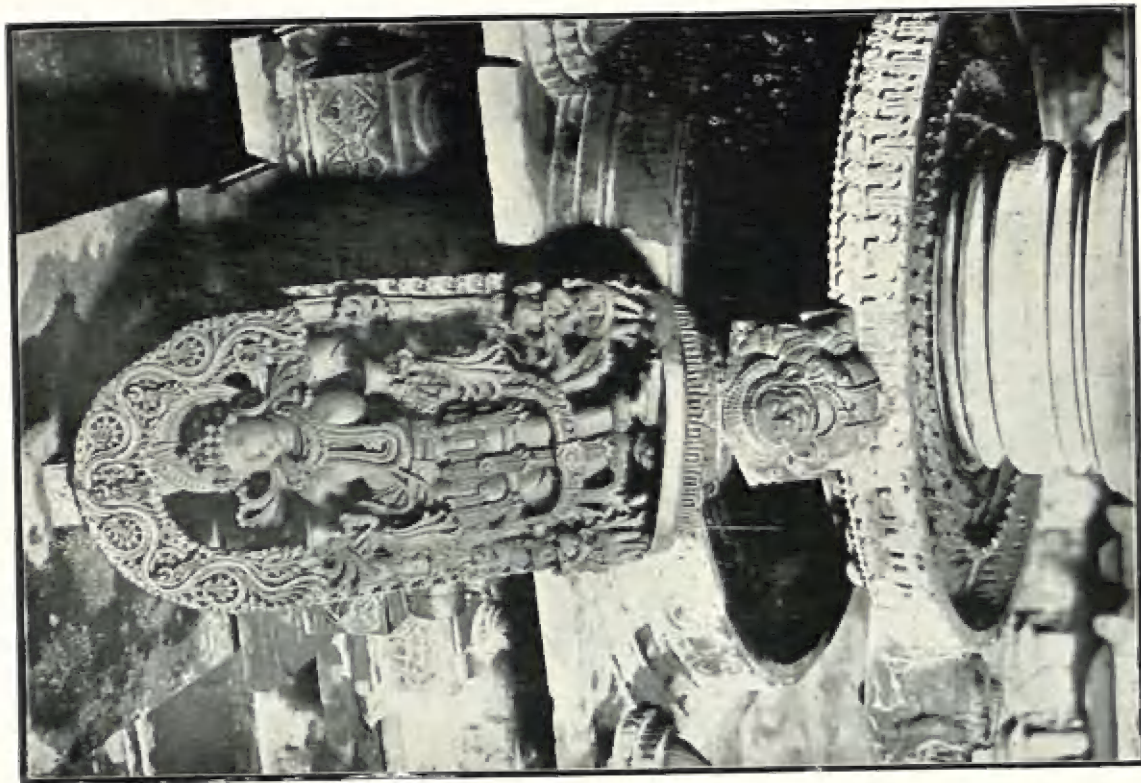
1. HARIHARA AT HOSAHOLALU.



2. VIRAGAL AT AGRAHARA BACHAHALLI.



3. ELEPHANT PILLARS AT AGRAHARA  
BACHAHALLI.



4. MADANAKAI FIGURE IN BRAHMESVARA TEMPLE AT KIKKERI.







ocean, on the south wall the story of Prahlāda and the destruction of the three aerial cities, on the south and west walls the story of Rāma in detail, he being represented as worshipping the linga at Rāmésvaram on his way back, and on the north wall the Bhārata story in brief. Around the main cell there are in the three directions three well carved car-like niches in two storeys, their tops being joined to the tower. The row of large images breaks off at these niches and continues on the other side. The lower storeys of the niches have a cornice with bead work, female chauri-bearers at the sides of the doorways and figures of gods and goddesses with attendants on the outer walls. The left wall of the south niche has a figure of Viṭhala with the two hands placed on the waist, one of them also holding what looks like a small bag (see para 11), and 3 female figures; while the right wall has on it figures of Rāma, Lakshmana, Narasimha and a woman. The west niche has on its left wall Sarasvati and 3 female figures, and on its right, Brahma, Sarasvati and 2 female figures. The left wall of the north niche has sculptured on it Sarasvati, 2 female figures and a seated male figure with two hands holding a lotus and a fruit, and the right wall dancing Gaṇapati, two male drummers and a female figure beating time with *tāla* or cymbals. These figures on the niches, which are smaller in size than those in the row, have pedestals of scroll work. The upper storeys have miniature turrets on the walls. The niches have on their base the first four friezes found on the temple walls. The continuation of the Purāṇic frieze on the *jagati* and the niches is a peculiarity of this temple. The number of large images around the temple is 126, of which 51 are male and 75 female. Their position on the walls is as follows:—From the east wall to the south niche 53, 20 male and 33 female; from the south niche to the west niche 10, 6 male and 4 female; from the west niche to the north niche 10, 4 male and 6 female; and from the north niche to the east wall 53, 21 male and 32 female. Among the figures representing gods and goddesses are Vishnu in his 24 forms and also as Paravāsudēva, Lakshminārāyaṇa 4, Gōvardhanadhāri, Vēṇugōpāla 2, Narasimha 2 and Kāliyamardana with the Jamnā shown below (Plate VIII, 1); Brahma, Sarasvati, dancing or seated, 4; Durgā, standing, dancing or seated, 5; Indra seated with Śachi on the Airāvata; and Garuḍa standing with folded hands 6. Sarasvati is represented with 4 or 6 hands and Durgā with 6 or 8 hands. The attributes in the 4 hands of Sarasvati are a noose, a goad, a rosary and a book. The six-handed figure has the first three together with a fruit for its attributes, the remaining two hands being in the *nṛtya* or dancing pose. Durgā has for her attributes a discus, a conch, a sword, a trident, a drum and a cup, or the first three together with a shield, a water-vessel and a lotus. The eight-handed figure has in addition to the first mentioned 6 attributes a bow and an arrow. The same in a dancing posture has 2 hands in the *nṛtya* pose, 2 hands in the *abhaya* and *varada* poses and holds in the remaining hands a discus, a conch, a lotus, and a fruit. There are also figures of Dakṣiṇāmūrti dressed in a long coat with a belt, wearing sandals and holding a staff in the right hand and a cup and a disc (*chandrike*) in the left hand, and of Mōhini, a female nude figure, with snake ornaments, wearing sandals and holding a disc in the left hand, always associated with it. Among the other figures a few worthy of notice are Garuḍa bearing on his shoulders Lakṣmi and Nārāyaṇa and holding a thunderbolt in his right hand; a seated figure with a conch and a discus sculptured at the sides holding a water-vessel and a fruit in its two hands; and another seated figure with 4 hands, two of them holding a discus and a conch and the other two placed palm over palm in the *yōgamudrā* or attitude of meditation. Similar figures are also found at Sōmanāthapur (see last year's Report, para 7). The tower over the main cell is beautifully carved from top to bottom. In the frieze of swans around the temple a solitary label, Basava, occurs. This is probably the name of one of the artists. There is unfortunately no inscription in the temple to give us a clue to its period. A modern inscription on one of the steps leading to the *mukha-maṇḍapa* gives the names of two individuals who may have erected that structure. An epigraph (EC, 4, Krishnarājapēṭe 3) in the Pārśvanāth-basti of the village was found on examination to be dated in A. D. 1118, during the reign of the Hoysala king Vishnuvardhana. May this be the period of the other temple also? The *basti* has a small figure, about 1½ feet high, of Pārśvanātha. There is also another seated marble figure of the same Jina set up about 30 years ago. The *navaranga* has figures of Dharaṇendra and Padmāvatī, the Yaksha and Yakshi of Pārśvanātha. Two inscriptions were found on the pedestals of two images. The ruined Harihara temple near the fort gate has a well



carved figure, about 3½ feet high, of Harihara (Plate IX, 1). There is also a mutilated Vishnu figure, about 2 feet high, standing in an adjoining cell. A new inscription was found here. Krishnarajapete 4 and 5 were completely copied. Other discoveries in the village were 1 inscription at the east fort gate and 2 on the sluice of the tank. There is also an Ānjanēya temple near the north fort gate with a good lamp-pillar in front. A *jātre* called Rangada-habba is held in honor of Ānjanēya every year about the month of April, in which all the villagers take part. This resembles the Hōli feast in some respects. The villagers put on various disguises, sing the praises of the god and dance the whole night squirting at intervals saffron water (*vasanta*) over each other. The village has about 50 families of weavers. Good male cloths and towels are manufactured and exported in pretty large quantities.

26. To the south-east of the Hunisēśvara temple at Agrahāra-Bāchahalli stand 3 pillars, each about 12 feet high, bearing on their capitals figures of elephants (Plate IX, 3). The elephants are about 2 feet high and face north. Each of them has a figure of Garuḍa seated on the frontal globes, which is shown as engaged in a tussle with a male figure seated on the back with some figures behind it. The male figure on the middle pillar has a female figure seated behind it, while those on the other two pillars have three male figures seated behind them. The pillars bear at their bases the inscriptions EC, 4, Krishnarajapete 9 and 10 and a new one now discovered, all of the 13th century, which relate metaphorically how a line of chiefs who were the faithful servants of the Hoysala kings took upon themselves a vow not to survive their masters and at the decease of the successive kings committed suicide along with their wives and servants, male and female. The chiefs are said to have fought with Garuḍa and fulfilled their vows. The idea appears to be that these men thought that they were not in any way inferior to Garuḍa in their devotion to their masters, Garuḍa, the servant of Vishnu, being generally supposed to be a type of such devotion. Four new inscriptions were found at the village and the printed inscriptions Krishnarajapete 6, 7, 8 and 10 were completely copied. One of the new inscriptions is on a *viragal* which is figured on Plate IX as being a good specimen of this class of memorial stones. The two lower panels represent battle scenes. In the third the hero who fell in battle is represented as being conveyed in a celestial car with due honors, and in the fourth, as engaged in worship near the linga. A copper plate inscription belonging to the village (Plate XXI, 2) was also received from the Taluk office. This is of some historical interest as giving the exact date of Bukka I's death and as naming one of the sons of Śāyana, the great commentator on the Vēdas. Five new records were copied at Hirikālale. To the north-

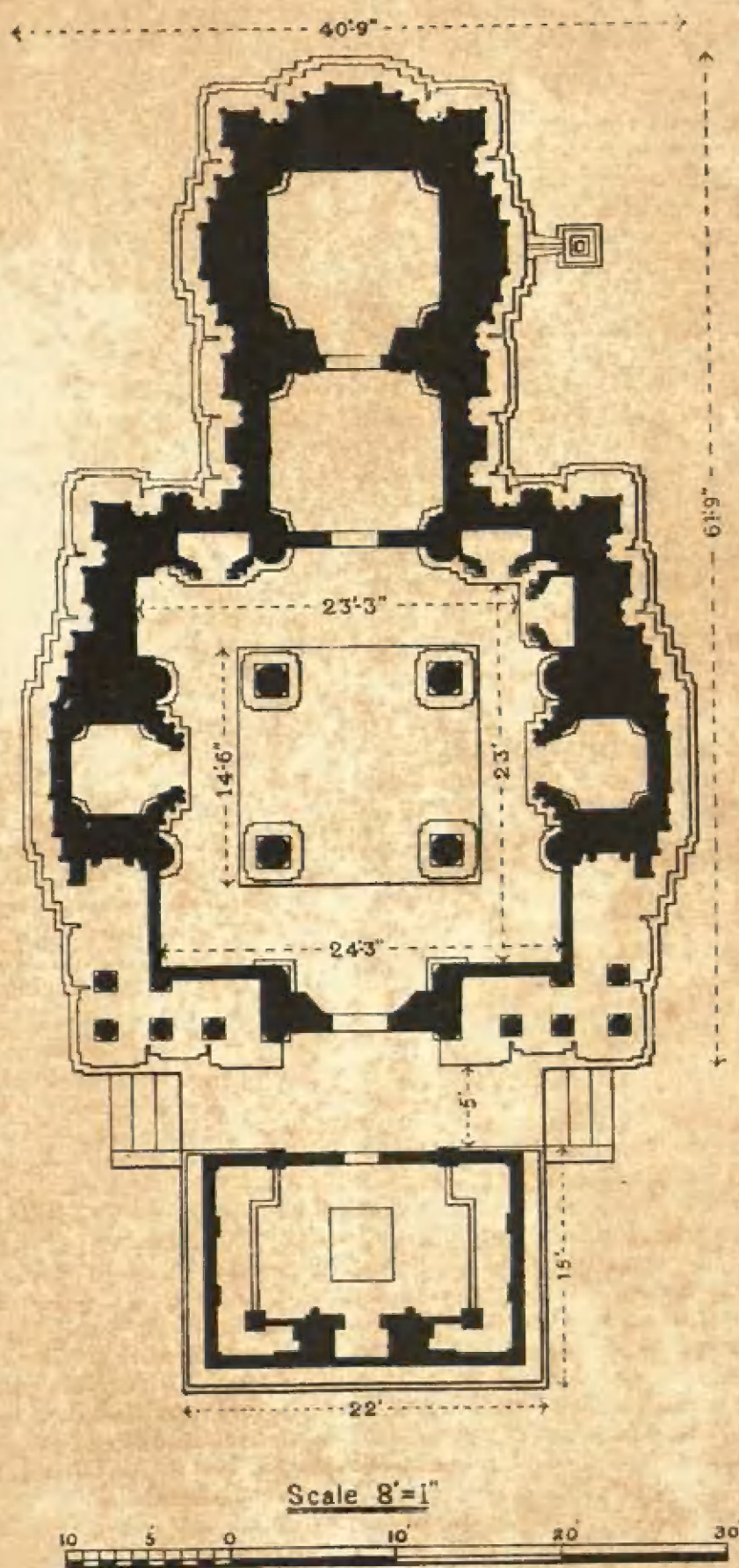
Tonachi.

east of Tonachi are two small Śiva temples in the Hoysala style of architecture, adjoining each other. The temple to the north is now known as the Basavēśvara owing to a big *basava* or Nandi being enclosed in a shrine in front of it. It consists of a *garbhagriha*, a *sukhanāsi*, a *navaranga* and a small porch with a Nandi shrine attached to it. The *garbhagriha* and *sukhanāsi* have dome-like ceilings with lotuses. The *sukhanāsi* has a good doorway with perforated screens at the sides. The four pillars of the *navaranga* are pretty well carved and have a deep ceiling with a lotus above them. The *navaranga* has figures of Gaṇapati, Saptamātrikāh and Śūrya, the last with 2 hands holding lotuses flanked by female archers. There is also in a cell to the left an elegantly carved figure, about 4 feet high with *prabhāvali*, of Chennigarāya or Kēśava. The cell has a good doorway with a figure of Yōga-Narasimha on the lintel. The porch and the Nandi shrine have also well executed deep ceilings with lotus buds. The *garbhagriha* has a stone tower over it which is now plastered. The other temple, which is inferior in workmanship, has in the *navaranga* a figure, about 3½ feet high, of Chandra, holding lilies in its two hands. From an inscription at the entrance, EC, 4, Krishnarajapete 56, we learn that the god of this temple is Siddhanātha. An old epigraph, newly discovered at the back of the temples, which is dated in A. D. 1047, records a grant for the god Ankakārēśvara, which must evidently be the name of the god of the other temple. If this be so, we have

here one of the earliest specimens, if not the earliest, of Hoysala architecture. A new inscription was found in the *navaranga* of the Siddhanātha temple. The slab was greasy owing to constant coats of oil applied to it as an act of worship, and had to



PLAN OF BRAHMESVARA TEMPLE AT KIKKERI.









be heated for a long time before any thing could be made out. This process took nearly two hours. Two more records were discovered at some distance in front of the temple. The stone containing Krishnarajapete 58 was found to be engraved on the back also. This inscription (Plate XXI, 1), dated A. D. 1047, which has been referred to above, is one of the earliest records of the Hoysala dynasty. Another discovery was an epigraph on the middle sluice of the Tonachi tank. It was not possible to copy it owing to the depth of the water near the sluice. An impression was, however, taken with very great difficulty as the work had to be done standing in breast-deep water. Tonachi appears to have once been a place of considerable sanctity and importance, as evidenced by the old records in which it is named Tolanche. At Ankanhalli were found 3 *mástikals* (see para 24), one of white granite and the other two of black stone. The former is in the form of a post from which projects a woman's arm with the hand raised. The other two have well carved female figures, about 2 feet high, richly dressed and ornamented. A new record was found here. Here too we had to apply heat to the stone owing to the thick coat of grease on it.

Ankanhalli.

27. The Brahmesvara temple at Kikkéri, about 27 miles from the French Rocks Railway Station, is a good specimen of the Hoysala style of architecture (Plate XI, 1). It is situated in a courtyard and consists of a *garbhagriha*, a *sukhanási*, a *navaranga* and a porch to which is attached a Nandi shrine. The plan of the temple is given on Plate X. The temple has only one cell surmounted by a fine lofty stone tower and faces east. The *garbhagriha* doorway is well carved. There is a figure of Gajalakshmi on the lintel and *dvárapálakas* flanked by archers at the bottom of the jambs. Above the lintel there are fine miniature turrets with intervening lions. The plain *sukhanási* doorway appears to have been newly set up. The *sukhanási* has an elegantly carved deep ceiling with a square panel of nine lotuses, each lotus being enclosed by ornamental knobs. This appears to be the best of the ceilings of the temple. There are several good niches in the *navaranga*—two at the sides of the *sukhanási* entrance containing, as usual, figures of Gaṇapati and Mahishāsūramardini; one adjoining the south wall now having a linga, though it must originally have had some image; and two adjoining the north wall, one of them containing a figure of Subrahmanya seated on a peacock, and the other a magnificent figure of Vishnu, about 4 feet high, under a fine ceiling carved with a blown lotus with three concentric rows of petals. Each of the 4 pillars of the *navaranga*, which are beautifully carved with bead work, has on its capital exquisitely carved female *madanakai* (Report for 1911, para 28) figures. Originally there were 4 such figures in the 4 directions on the capital of each pillar; but now there are only 11 left—4 on the south-east pillar, 1 on the south-west pillar, and 3 on each of the remaining pillars. These figures are superb works of art. One of them represented as singing and beating time with *tāla* or cymbals is figured on Plate IX. There are 9 dome-like ceilings in the *navaranga*, 8 in the 8 directions having a projecting square panel in the centre, carved with the figures of the regents of the directions, and the central one having a square divided into 9 panels containing figures of the 9 planets. The walls on both sides of the *navaranga* entrance consist of perforated screens from top to bottom. Outside, the temple has a moulded base of 5 courses all round, of which the 5th course is carved with figures of lions and human figures in panels at intervals. The walls have figures and miniature turrets over small pilasters and figures as at the Belur temple. The figures are all well carved, but unfortunately all of them are literally defaced, sometimes out of recognition. Altogether, there are only 40 figures on the walls, 31 male and 9 female. The figures representing gods and goddesses may thus be analysed—Śiva as Tāṇḍavēśvara 3, as Dakṣiṇāmūrti with coat, etc., 1, as Umāmahēśvara 1, and as Ardhanārīśvara 1; Vishnu 3, the same as Vēṇugōpāla 1, as Vāmana 1, as Trivikrama 1, as Narasimha 1, as Gōvardhanadhāri 1, as Varāha 1, and as Lakṣmīnārāyaṇa 1; Brahma 1; Bhairava 2, Gaṇapati 1, Harihara 1, Sūrya 1, Chandra 1, Sarasvatī 1, Durgā 1 and Mahishāsūramardini 1. There is also the figure of the nude Mōhini, and figures of Arjuna and Bali. Worthy of particular notice is a figure, which is a combination of the three gods Vishnu, Śiva and Sūrya, with 6 hands, holding the attributes of the three gods in the three pairs of hands, the vehicles of the three gods being also shown on the pedestal. Another figure of some interest is Brahma with Sarasvatī seated on his lap. A portion of the north wall is shown on Plate XI. The central figure is Varāha lifting the



Earth. The figure to its right wearing sandals is Mōhini. In the turret over Mahishasuramardini on the outer wall is shown a standing female nude figure. The same appears to be the case with the niche of the goddess inside. The meaning of the symbolism is not clear. A *jagati* or railed parapet runs to some distance on both sides of the *navaranga* entrance. The rail has figures in panels between double columns. But most of the blocks are uncarved, which is also the case with the *jagati* running round the Nandi shrine and the tower of the temple. The covered porch in front has entrances both on the north and south. To the south of the temple stand some good Nāga stones. The bull in the front shrine, though partly mutilated, shows very good work. Behind the bull stands in a niche a good figure of Sūrya. There is also kept here a small figure of Sarasvati. To the north-east of the temple is a ruined shrine containing a fine figure of Bhairava. To the left of the temple stands the shrine of the goddess which appears to have been built or renovated some centuries ago. The architectural members of this structure have, in place of the usual masons' marks, long sentences inscribed in characters of the 13th or 14th century giving their names and indicating their position. This is rather curious. No labels giving the names of artists were found in the temple. But we know from an inscription at the temple, EC, 4, Krishnarajapete 53, that it was erected in A. D. 1171 by a lady named Bammave-Nāyakiti during the reign of the Hoysala king Narasimha I. A new inscription of about the 13th century was found on a pillar to the right of the entrance, stating that the pillar was set up as a prop owing to the breakage of the lintel above. Three more records were copied at the temple. Krishnarajapete 51 was found to be of a much later period than A. D. 1124 and Krishnarajapete 52 was found to consist of only one line instead of seven lines as printed. Plants have rooted themselves in some parts of the temple. These have to be removed. The Janārdana temple, also in the Hoysala style, is now in ruins. It has only one cell surmounted by a stone tower and the outer walls have figures and pilasters surmounted by turrets. There are many uncarved blocks on the tower and the walls. The god Janārdana is now kept in the Chikka Narasimha temple. The ruined Mallēśvara temple, situated below the tank, is also in the Hoysala style. The *navaranga* has a good doorway in front of which stands a fine *mukha-maṇḍapa* supported by 16 pillars. A new inscription was found here. Krishnarajapete 49, which is at this temple, was found to be dated in A. D. 1111. There are two temples in the village dedicated to Narasimha which are known as the Dodda Narasimha and the Chikka Narsimha, the former being the older of the two. It is said that the image of the Dodda Narasimha temple was during some political trouble removed and immersed in water and that a new image was got from some other place for the temple. Meanwhile the existence of the old image having been revealed in a dream it was also brought to the village. But the cart in which it was being conveyed to the older temple could not be got to move beyond the Chikka Narasimha temple. So it was set up in that temple as such appeared to be the god's wish; and the new image in the older temple. Besides the image of the ruined Janārdana temple, as stated above the Chikka Narasimha temple also contains the image of the ruined Tirumaladēva temple. The latter, though named Tirumaladēva, is a figure of Rāma with 4 hands, the upper two holding a discus and a conch and the lower a bow and an arrow. Figures of Rāma with 4 hands are rare. A metallic image of this kind was noticed in my *Report* for 1913, para 20. The temple dedicated to the village goddess Kikkēramma is a large structure with an open veranda all round. The goddess is a standing figure, about 3 feet high, with 4 hands, the attributes being a discus, a drum, a sword and a cup. The *utsava-vigraha* has likewise the same attributes. No animals are sacrificed to the goddess. Her car festival takes place in April every year. There are about 15 families of Okkaligas who serve as *pūjāris* by turns. Two modern inscriptions were found on the lintels of the west veranda and an old one to the south-west of the temple. The Upparige-Basava temple consists of a lofty four-pillared *maṇḍapa* with the figure of a bull on the top of a wall carved central pillar. The bull is approached by a ladder. The *maṇḍapa* has a tower over it. Kikkēri has a ruined fort.

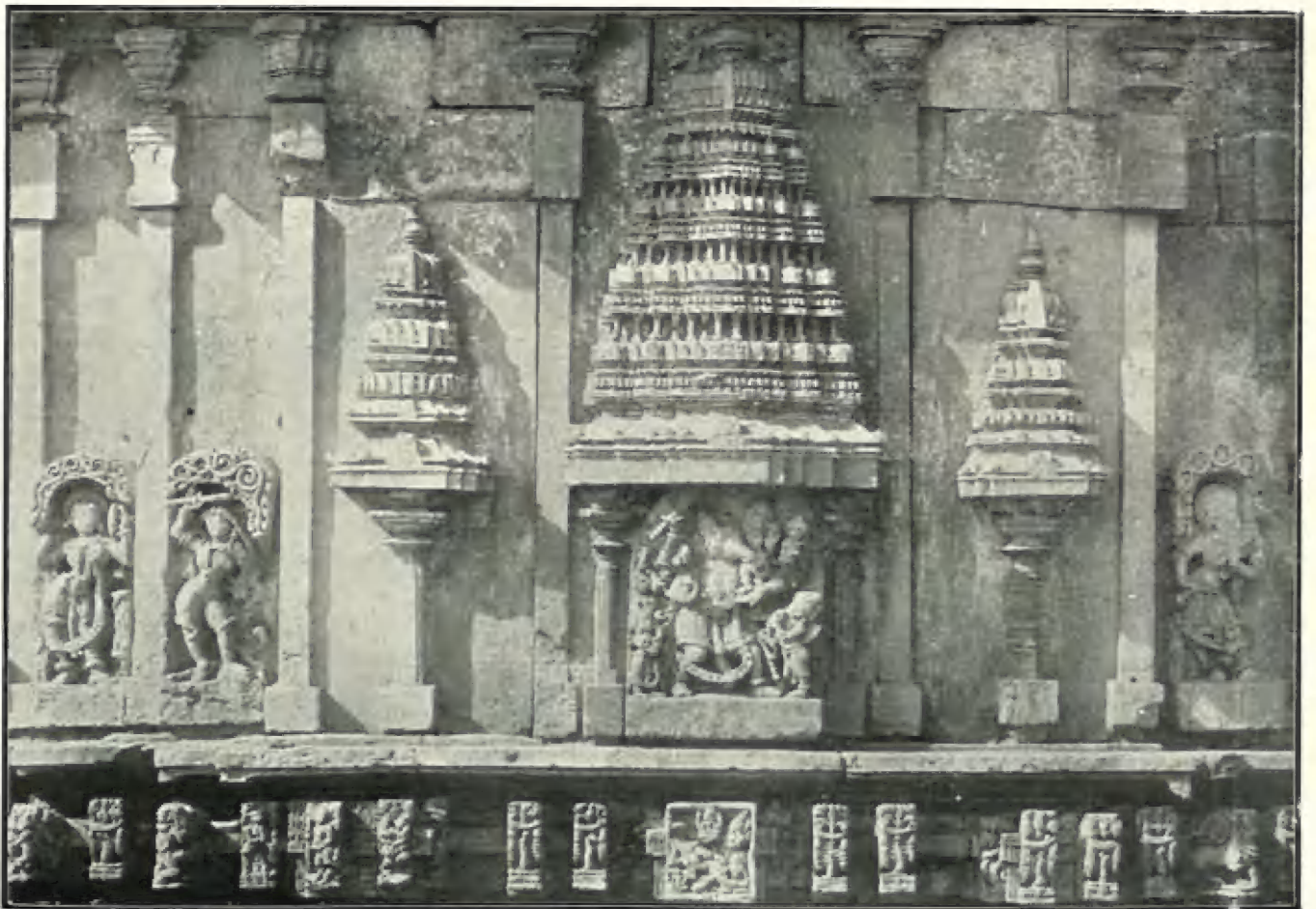
28. Sāsale is a place of sanctity to Lingāyats and noted in their literature as the place where one of the Śaiva devotees named Bhairavarāja lived and whence he went to Kailāsa with his mortal body. There are several Kannada works which relate the story of Bhairavarāja in prose and verse. The Sōmēśvara temple in the village has in the *navaranga*



BRAHMESVARA TEMPLE AT KIKKERI.



1. NORTH VIEW.



2. NORTH WALL.







figures of Ādi-setṭi, who is said to have built the Śambhulinga temple to the south-east of the village, and his guru Rēvaṇārādhyā. There are likewise figures of Aggaṇi-Honnamma and Hālu-Sōmēśvara. There is a pond known as Majjanada-koḷa, a dip in which is said to cure all kinds of cutaneous diseases. It appears that persons bitten by snakes are brought from long distances to the Sōmēśvara temple and walk out cured by the *prasāda* (sacred food, water, ashes, etc.) of the god, provided that they have not been previously treated with drugs or charms. The Sambhulinga temple, referred to above, has the old inscription Krishnarajapete 62 of Vishnuvaradhana's reign, which was found on examination to be dated in the cyclic year Plava (1121) and not Pramādi. It is said that for the *abhishēka* or anointing of Śambhulinga oil expressed by the *pūjāris* themselves in the mill near the temple has to be used and that no bulls should be employed for this work but only men of the Lingāyat sect. A shrine to the south of the temple has a bull which looks upwards: the reason given for this is that the bull so looked at Bhairavarāja when he was going up to Kailāsa. The Śiva temple at Tenginagatta is a small neat structure in the Hoysala style, though in a ruined condition. It con-

#### Tenginagatta temple

sists of a *garbhagriha*, an open *sukhanāsi*, a *navaranga* and a porch. The doorway of the *garbhagriha* is well carved. In the *sukhanāsi* are found Saptamātrikāh and a fine, though mutilated, figure of Umāmahēśvara. The pillars of the *sukhanāsi* are well carved and the ceiling, about 2 feet deep, beautifully executed. The *navaranga* has 9 good ceilings, each differing from the others in design. The central one is unique in the beauty of its work. It is about 2 feet deep and has a fine lotus bud surrounded by 8 rampant lions. The ceilings were once colored differently in different parts, the variety of color adding beauty to the composition. The three ceilings to the right, though small, are specially good. They contain lotuses of different dimensions, differing too in the number and shape of the petals which are differently colored. The south-east ceiling has 4 snakes which rest their hoods on the pericarp of a blown lotus of 4 petals. The outer doorway is well carved only on the right architrave, the other being left uncarved. The temple appears to have once had a fine stone tower. The outer walls have only pilasters at intervals. To the north-east of the temple is a ruined shrine containing a figure, about 3 feet high, of Bhairava. A new epigraph was found to the south of the temple and two *viragals* to the west. The epigraph names the temple the Hoysalēśvara and tells us that it was erected by a merchant during the reign of the Hoysala king Nārasimha I (1141-1173). Though not to be compared with its celebrated namesake at Halebid which also appears to belong to about the same period, this small temple has in a way its own architectural and artistic merit. Mādāpura has several temples. The Triyambakēśvara,

#### Mādāpura temples.

situated to the east of the village, is a small temple enclosed in a mound. It appears to be an old structure in the Hoysala style. There is a fine figure of Gaṇapati in the *sukhanāsi*. The ceilings of the *garbhagriha*, *sukhanāsi* and *navaranga* are well executed; that of the *sukhanāsi* showing a unique design and looking as if it were made of iron bands fixed with nuts and bolts. The ceiling of the *garbhagriha* has a fine lotus with three concentric rows of petals. The work resembles that at Māvuttanhalli (Report for 1911, para 14). The *sukhanāsi* doorsill and jambs consist of the broken parts of an old *viragal*, the lowest panel of which shows a man kneeling and tearing up a boar by its mouth. The fragmentary inscription on the *viragal* was copied. The ruined Mahalingēśvara temple, also in the Hoysala style, had a good stone tower, now gone to ruin, with Nandis at the corners and niches surmounted by *simha-lalāṭas* in the four directions. Above the niches were small figures on all sides which have now fallen off. The outer walls have a few niches between pilasters. The Chennigarāya temple, consisting of a single cell, has a figure, about 3½ feet high, of Chennigarāya or Kēśava. Outside is kept a good, though mutilated, figure of Vishnu. The Virabhadra temple, which is comparatively a modern structure, has in its *navaranga* small neat figures, about 1½ feet high, of Sūrya, Bhairava and Bhṛingi. A new inscription was found near the Anjanēya temple, and another on a stone beam belonging to a well which is now filled up. The latter tells us that Muddukrishnamma, wife of Krishna-Rāja-Oḍeyar III, built the well. It appears she was a native of this place. The village, situated about half a mile from the Hēmāvatī, contains about 25 families of Smārta Brahmans. A new epigraph was copied at Hale-Mādāpura.

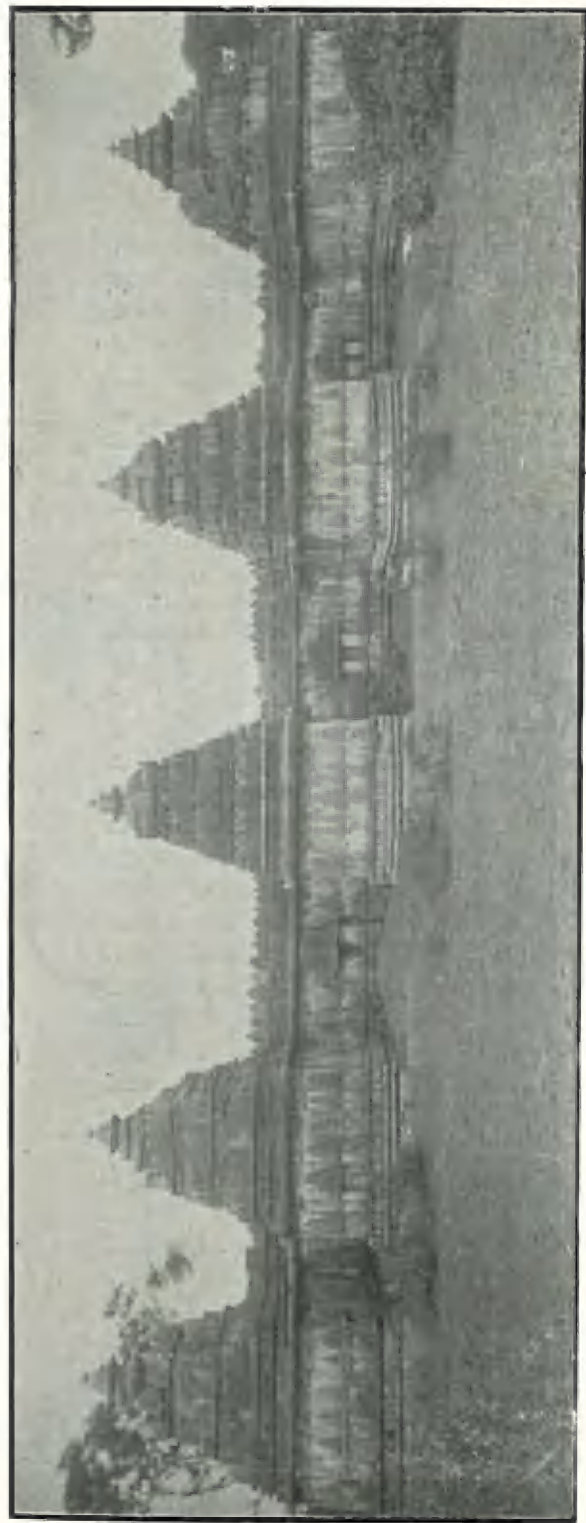


29. The Panchalinga temple at Gôvindahalli, situated about 4 miles to the north-east of Kikkêri, is a grand rectangular structure in the Hoysala style, measuring 140 feet by 45 feet.

Gôvindahalli temples.

If we include the porch and Nandi-mantapa on the east, the width would be 63 feet. It faces east and consists of 5 cells standing in a line surmounted by good stone towers (Plate XII,1). There are two doorways on the east flanked by *dvârapâ-lakas*, opposite to the 2nd and 3rd cells from the south, with a covered porch and an adjoining Nandi-mantapa in front. The porches have two entrances on the north and south. Every cell has a *garbhagriha* and a *sukhanâsi*, and both of them have deep ceilings with lotus buds. The *sukhanâsi* doorways are well carved; they are flanked by perforated screens and have a figure of Umâmahêśvara on the lintel. The door-lintel of the cells has a figure of Gajalakshmi. A rectangular hall, 120' by 20', consisting of 3 rows of 18 *ankanas* and supported by 3 rows of 17 piers, runs in front of the cells. There is an additional pillar in the centre, built of mortar, set up as a prop to a broken beam. The east wall of the hall has perforated screens all through with an adjoining inner veranda. Each cell is flanked by two good niches, the right one containing, as usual, a figure of Gaṇapati and the left one a figure of Mahishâsuramardini. The niche to the left of the 5th cell from the south is now gone. We have in its place a seated figure of Sarasvati, and the figure of Mahishâsuramardini which ought to be there is now kept in a niche adjoining the north wall. Other figures adjoining the north wall are Subrahmanya in a niche, Bhairava and Mahishâsuramardini. Adjoining the south wall we have Virabhadra in a niche and Saptamâtrikâh. Other figures between the cells are Sarasvati, Saptamâtrikâh, two fine Nâgas and Umâmahêśvara in a niche. Each cell has a Nandi in front in the 3rd *ankana* except the 2nd and 3rd from the south whose Nandis are in the front Nandi-mantapas. Of the ceilings in the hall, 13 are deep with single lotus buds, 23 flat with 4 blown lotuses each and 9 flat with 9 blown lotuses each. The porches and Nandi-mantapas have also deep ceilings with lotus buds. The sculptures on the outer walls mostly resemble those of the Brahmêśvara temple at Kikkêri (para 27). Here too the figures are all defaced and whitewashed in addition. The pilasters with turrets have sometimes figures carved on them. Some figures have no turrets over them, while others have instead elegantly carved small triangular canopies. In some cases the figures are between two pilasters with only one turret over them. The sculptures, which are well executed, do not occur in continuous sheets as at Halebid and other places, but with proportionate intervals as at Kikkêri. The east outer wall has at the south end a fine figure of Gaṇapati surmounted by a beautiful turret and a similar figure of Mahishâsuramardini at the north end. Between Gaṇapati and the first porch occur 12 of the 24 *mûrtis* or forms of Vishnu with labels below giving their names. Between every 2 Vishnu figures stands a figure of Garuḍa with folded hands. There are, besides, female figures at intervals carved on pilasters with turrets over them. Between the 1st and 2nd porches are depicted the 10 incarnations of Vishnu, Buddha being shown as the 9th incarnation. Here also occur female figures as before. From the 2nd porch to Mahishâsuramardini we have as before Vishnu figures with Garuḍas and intervening female figures. There are, instead of the remaining 12, only 9 figures of Vishnu, and these too without labels. But it has to be mentioned here that this portion of the wall, as well as portions of the west wall, has several blocks left uncarved. We may now notice the figures on the west wall in some detail. Here there are sculptures on the three outer walls of every cell and also on the connecting walls between the cells. The latter have as a rule an empty niche with female chauri-bearers at the sides. Beginning from the east end the south wall, including the south wall of the first cell, has these figures—Paravâsudeva, standing Sarasvatî with 4 hands, Indra and Sachi on Airâvata, Garuḍa bearing Lakshmi and Nârâyana, Bali making a gift to Vâmana, Trivikrama, Kâliyamardana, standing Sarasvatî with 4 hands, Nara-simha killing Hiranyakaśipu, Prahlâda accompanied by a male and a female figure, Vishnu, and Garuḍa with folded hands. The figures on the west and north walls of the first cell are respectively Tândavêśvara flanked by Gaṇapati and Brahma to the left and by Subrahmanya and Vishnu to the right; and Umâmahêśvara flanked by dancing Sarasvatis with Vêṇugôpâla and Mahishâsuramardini at their sides. The second cell has on the south wall Bhairava, Durgâ, Râvana lifting up Kailâsa, dancing Gaṇapati and dancing Sarasvatî; on the west wall Râma, Lakshmana, Sîtâ, Hanumân and Gôvardhanadhâri; and on the north wall, Durgâ, 2 drummers,





1. WEST VIEW OF PANCHALINGA TEMPLE AT GOVINDANAHALLI.



2. EAST VIEW OF PANCHAKUTA-BASTI AT KAMADAHALLI.



3. SIGNED IMAGE IN PANCHALINGA TEMPLE  
AT GOVINDANAHALLI, EXECUTED  
BY MALLITAMMA.







a dancing female, and two monkeys holding a fruit in a vertical position. The figures on the south wall of the third cell are Harihara, Paravāsudēva flanked by female figures, and Lakshminarasimha; on its west wall, Yōga-Narasimha, Vēnugōpāla, Umāmahēśvara, a female chauri-bearer, and Nambi-Nārāyaṇa (*Report* for 1912, para 21); and on its north wall, dancing Sarasvati, a dancing female, Varāha lifting up the Earth, a warrior armed with a sword and a shield, and Garuḍa. The fourth cell has on its south wall Viṭhala with the two hands placed on the waist both carrying small bags, Vēnugōpāla, Mahishāsura-mardini, Kāliyamardana and Arjuna shooting the fish; on the west wall, a female figure, Harihara, Gajāsura-mardana, Umāmahēśvara with a mungoose shown as Pārvati's vehicle, and standing Sarasvati flanked by Gaṇapati and Subrahmanya; and on the north wall, a female figure, Brahma, Umāmahēśvara seated on Nandi, Viṣṇu and a female figure. The figures on the fifth cell are —on the south wall, Narasimha killing Hiranyakaśipu, Prahlāda, and Dakshināmūrti with the usual coat, hood, staff and disc, but without sandals; on the west wall, Mōhini; and on the north wall, including the north wall of the temple, two figures of Tāṇḍavēśvara and a seated figure of Viṣṇu with a discus and a conch in two hands, the other two being placed palm over palm. The walls of this cell, as well as the north wall of the temple, have numerous uncarved blocks. The above details will give an idea of the wealth and variety of the figure sculpture in the temple. The stone towers over the cells are all intact but uncarved, those over the 2nd and 3rd cells being somewhat larger than the others. The fine inscription set up in the temple, EC, 4, Krishnarajapete 63, which has in the semi-circular panel at the top a standing figure of Viṣṇu flanked by Lakshmi and Garuḍa, does not relate to the temple at all. It records a grant to some Brahmans in A. D. 1237 by two generals of the Hoysala king Sōmēśvara (1233-1254). Though this epigraph does not help us with regard to the period of the temple, it is satisfactory to note that two signed images in the temple give us a clue to its period. These are the *dvārapālakas* of the porches, which bear labels on their pedestals stating that they were executed by the sculptor (*rāvāri*) Mallitamma (Plate XII, 3). So, our old friend Mallitamma, who worked at the Nuggihalli temple in about 1249 and at the Sōmanāthapur temple in about 1268 (last year's *Report*, para 9), had something to do with this temple also. The temple may therefore be assigned to the middle of the 13th century: it is very probable that it came into existence at about the date of the above inscription during the reign of Sōmēśvara. As it represents a rare specimen of the Hoysala style, it eminently deserves conservation. The plants that have rooted themselves on the structure have to be removed. The roof has to be made watertight and doors fixed to the doorways on the east. Another temple which bears some resemblance to this, though without sculptures on the outer walls, is the Mallēśvara at Aghalaya of the same Taluk, noticed in para 18 of my *Report* for 1913. To the south-east of the Panchalinga temple is a small Śiva temple, also in the Hoysala style, which is known as Gāpada-guḍi owing to its situation near an oil-mill (*gāṇa*). It is a neat structure, though gone to ruin and mostly buried. The *navaranga* has an elegantly carved doorway and a fine deep ceiling with a lotus bud. The village has also another ruined temple in the same style known as the Gōpālakrishna. The god, about 4½ feet high, is a good figure with a *prabhāvali* on which are sculptured the 10 incarnations of Viṣṇu, Buddha being shown as the 9th incarnation. The door-lintel of the *garbhagriha* has a fine figure of Gajalakshmi, while that of the *sukhanāsi* has a figure of Viṣṇu flanked by consorts. There are pilasters and lotuses on the outer walls.

30. We may now proceed to notice briefly the temples and villages visited in Villages in Nāgamangala Taluk. Nāgamangala Taluk. As already stated (para 24), about 30 villages were surveyed in this taluk. The Kēśava temple at Bindiganavale is a plain Dravidian structure. A wooden Garuḍa vehicle here is considered to be of special sanctity (Cp. Bindiganavale. para 13). It has many devotees who make vows to it and present it with jewels and cloths. Many Śrīvaiṣṇava men and women of the Hebbār sect name themselves after this vehicle. It is now in a ruined condition: the head is gone and one of the shoulders is broken. It is said that the eyes of this Garuḍa are formed of two *sāligrāma* stones. Arrangements are being made for setting up a stone Garuḍa in its place. Two new inscriptions were found in the temple. Other discoveries were one epigraph to the north of the village and



another in the bed of the tank. The latter is an early record of the Hoysala dynasty. Kambadahalli is looked upon as a holy place by the Jainas. It derives its name apparently from the

Kambadahalli basti.

tall Brahmadēva pillar (*kamba*) set up in it, which is about 50 feet high with proportionate girth, having on the top a seated figure of Brahma facing east and bells all round (Plate XIII, 1). This is perhaps the loftiest Brahmadēva pillar that I have seen. The old inscription E C, 4, Nagamangala 19 is engraved on the four sides at its base. To the south of the pillar is a Jaina temple in the Hoysala style known as Pancha-basti or Panchakūṭa-basti having five cells surmounted by five stone towers (Plate XII, 2). The latter are fine structures, partly sculptured, having four well carved lions each at the corners, though some of the lions have now fallen off. The main cell, facing north, has a seated figure of Ādinātha flanked by male chauri-bearers. The *sukhandasi* has two figures of Pārśvanātha standing at the sides. In the *navaranga*, to the left, is a seated figure of Arhatparamēśvara. The ceiling of the *navaranga* has a flat panel, 7' x 7', of *ashta-dikpālakas* with Dharaṇendra in the centre. The latter stands with a conch in the right hand held near the mouth as if in the act of blowing and a staff or bow in the left hand. Of the side cells, which have open *sukhandasis*, the right cell has a figure of Neminātha and the left a figure of Śāntinātha, both seated. All the cells have Yakshas and Yakshis at the sides. Attached to the *trikūṭa* or the 3 cells mentioned above, are 2 cells to the north facing each other, forming together the *pancha-kūṭa* or 5 cells. These cells have likewise a panel, about 5 feet square, of *ashta-dikpālakas*, the central figure being Dharaṇendra as before. The outer walls of the cells have niches containing figures of standing Jinas, though several of them are now empty. To the north of the Panchabasti is another large basti <sup>also</sup> in the Hoysala style dedicated to Śāntinātha. It is a large building, facing east, with ornamental doorways on the north and east. The figure of Śāntinātha is about 12 feet high. At the sides of the cell, in the *navaranga*, are two seated Jina figures, the right one flanked by male chauri-bearers. There are also good figures of Yaksha and Yakshi. The *mukha-maṇṭapa* has a fine panel, about 7 feet square, of *ashta-dikpālakas*, the central figure in this case being a seated Jina with four flying Gandharvas in relief at the corners. The temple has no tower. Outside, the base has at the top a good frieze of lions, elephants and horses with some human figures at intervals. The temple is popularly known as Bhaṇḍāra-basti. Four new inscriptions were found here, from one of which we learn that the basti was erected by Boppa, son of Ganga-Rāja, the famous general of Vishnuvardhana, and that the architect was Drôhagharattāchāri. The period of the basti is therefore the early part of the 12th century. A small hill to the south of Kambadahalli, known as

Bôlare-betta.

Bôlare-betta, has at the top the ruins of a basti with a seated Jina figure. It appears that the stones of the basti were removed and used for the bund of the Binḍiganavale tank. An old worn inscription and two names of visitors or pilgrims were found on the hill. From an inscription found on Donnebôranare, a rock situated at some distance, we learn that the basti on the hill was dedicated to Chandraprabha. A new epigraph was copied at each of the villages Ramachandra-agrahāra, Dodḍabāla and Māvinkere. To the

Chôlasandra.

north of Chôlasandra is situated on an eminence a ruined basti of 3 cells. It is a good structure in the Hoysala style built in A.D. 1145 according to the inscription EC, 4, Nagamangala 76 at its entrance. At Dodḍa-Jataka was found a new copper plate inscription of

Dodḍa-Jataka.

the Vijayanagar king Krishna-Dēva-Rāya. The Sô-mēśvara temple here is a Hoysala structure erected in A.D. 1179. A fine *vīragal* of the time of the Ganga king Nitimārga-Permānadi (Plate XX, 2) was discovered to the north of Kārbail.

Kārbail.

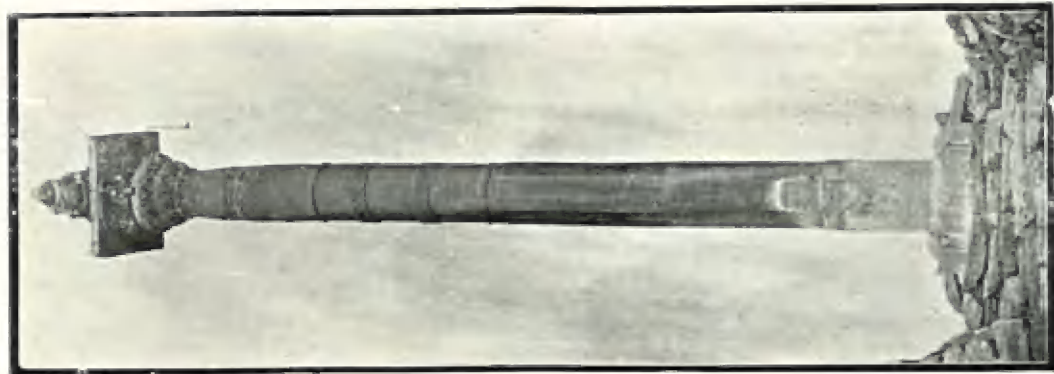
Besides the usual sculptures the *vīragal* has at the bottom, to the left, figures of two men represented as carrying a corpse. This is rather peculiar.

31. Bellūr contains several temples built in the Hoysala style of architecture, namely, the Gaurēśvara, the Mûle-Singēśvara and the

Bellūr temples.

Mādhavarāya. It has also a few temples in the Dravidian style besides a basti dedicated to Vimalanātha. In inscriptions of the 13th century the village is called Udbhava-Narasimhapura. The Gaurēśvara temple faces south. The linga cell which faces east is surmounted by a stone tower with





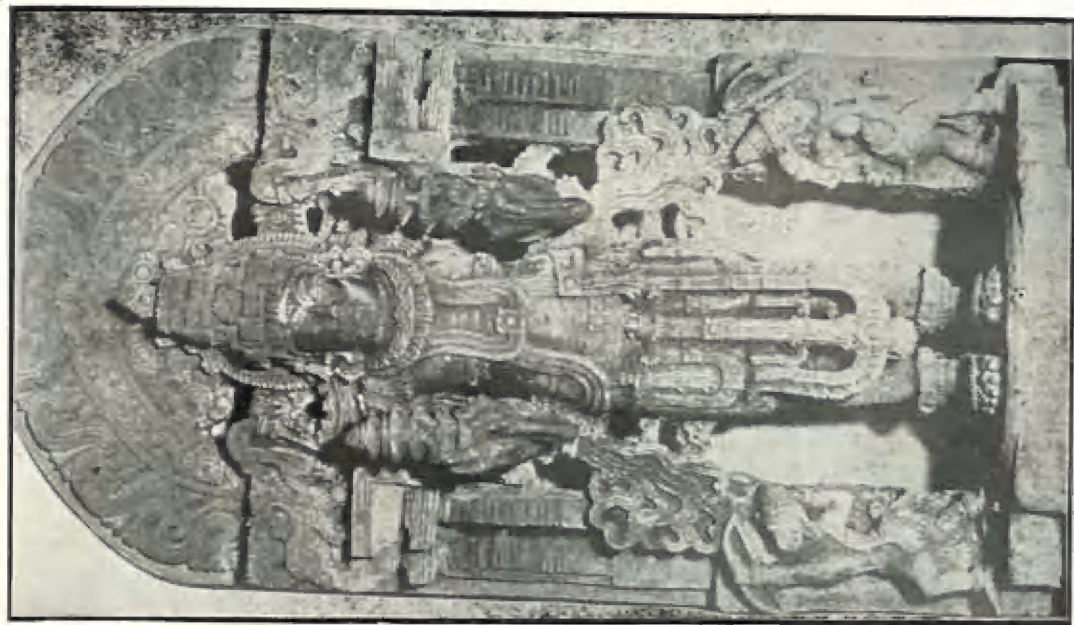
1. BRAHMADEVA PILLAR AT  
KAMBADAHALLI.



2. VENKATESWARA IN SOUTH CELL OF MULE-  
SINGESWARA TEMPLE AT BELLUR.



3. BHAIKAVA IN NAVARANGA OP MULE-  
SINGESWARA TEMPLE AT BELLUR.



4. SURYA IN SOUTH CELL OF MALLIKARJUNA  
TEMPLE AT BASARAL.







the Hoysala crest (a man stabbing a tiger) in front. The *sukhanāsi* has a good lotus ceiling with perforated screens and figures of Gaṇapati and Bhairava at the sides of the doorway. In the *navaranga* stands a figure, about  $1\frac{1}{2}$  feet high, with 4 hands, two of them being folded and the other two holding a trident and a drum. The porch too has a flat ceiling of 9 lotuses. This temple was erected in A.D. 1199. A finer structure in the same style is the Mūle-Singēśvara, now in ruins and half buried in the earth, which faces east and has three cells surmounted by three fine stone towers. All the cells have a *sukhanāsi* with perforated screens at the sides. The main cell has a linga, the left cell a figure of Lakshminārāyaṇa and the right, a figure of Vēṇugōpāla (Plate XIII, 2). The *garbhagriha* and *sukhanāsi* of each cell have deep ceilings with lotuses. At the sides of the main cell are Gaṇapati and two fine Nāga stones. The *navaranga* has four well carved pillars and nine ceilings, some flat and some deep, with one, four or nine lotuses. There is likewise in the *navaranga* a good figure of Bhairava (Plate XIII, 3). The porch too has a good ceiling. Of the 3 towers, only one is intact with a beautifully executed *kalāṣa* or finial ornament in the shape of a water-vessel. The outer walls have only pilasters. A new epigraph was copied here. The figures in the temple, which are all well carved, deserve to be removed to the Mādhavarāya temple and preserved there. They are sure to be injured if left where they are. This temple was built in A.D. 1224. The Mādhavarāya temple is a larger structure in the same style with a good *mukha-maṇṭapa* and *pātālāṅkara* or hall on a lower level attached to it in front. It faces east and has 3 cells, the main cell having a figure of Vishnu named Ādi-Mādhavarāya, the left cell a figure of Varadarāja and the right, a figure of Vēṇugōpāla. All the three figures are well carved. Mādhava, about  $4\frac{1}{2}$  feet high, stands on a high pedestal, flanked by consorts, with 4 hands—the right upper holding a discus, the right lower a mace, the left upper a conch and the left lower a lotus. Only the main cell has a *sukhanāsi* and is surmounted by a stone tower. At its sides are figures of Gaṇapati and Mahishāsura-mardini, not in niches, as usual. The *navaranga* has 4 circular pillars and 9 well executed deep ceilings with single lotuses. The plan of the temple is star-shaped. The outer walls have fine pilasters and turrets, but no figures. A modern inscription was copied here. The ruined Kallēśvara temple to the south is a Dravidian structure with a rectangular *navaranga* supported by two rows of 5 pillars each and a porch. The *navaranga* has mutilated figures of Gaṇapati and Subrahmanya. To the left of the temple is a shrine containing a fine, though mutilated, figure, about  $2\frac{1}{2}$  feet high, of Sarasvati, standing with 4 hands—2 of them holding a noose and a goad, the other two being in the *abhaya* and *varada* attitudes. The Virabhadra temple has an elegantly carved figure of the god with the usual attributes, flanked on the right by Daksha and on the left by Bhadrakālī. A new inscription was found on the front pillar. The Vimalanātha-basti has a standing figure, about  $2\frac{1}{2}$  feet high, of Vimalanātha, the 13th Tirthankara, on the pedestal of which were found 2 inscriptions. A Persian inscription was copied at the mosque and a Kannada one at Nāgalāpura, about a mile from Bellūr.

32. The temples at Nāgamangala were inspected. The Saumyakēśava temple is a large structure in the Hoysala style with a *pātālāṅkara* and a lofty *mahādvāra* surmounted by a *gōpura* in front. It faces east and has in front one of the finest Garuḍa-pillars that I have seen. The latter, about 55 feet high and  $2\frac{1}{2}$  feet square at the bottom, is sculptured with fine scroll work on all the sides from top to bottom and has the necessary appliances such as iron chains, etc., for placing lamps on the top which is provided with an iron framework for the purpose. It is said to have been set up by Jagadēva-Rāya, the chief of Nāgamangala, who is also said to have built the *gōpura* in front. On the pillars at the sides of the *mahādvāra* are sculptured Gaṇapati, now enclosed in a niche with a small porch in front, and Mahishāsura-mardini. The *dvārapālakas* on the jambs have a standing female figure holding a lotus on the adjoining pillar at the side. In the *prākāra* are cells enshrining figures of Paramapadanātha and the Ālvārs, Chakratālvār, the goddess Saumyanāyaki and Rāmānujāchārya, their positions corresponding to those at the Melkote temple. There are also shrines of Pillailōkāchārya and Maṇavālamahāmuni, the great Śrivaishnava teachers and authors who flourished in the 13th and 14th centuries. In the *sukhanāsi* of the shrine of the goddess stands a good figure, about  $4\frac{1}{2}$  feet high, of Āṇḍāl or Gōḍāḍēvi (see *Report* for 1913, para 106). The



temple has three cells, only the main cell having a *sukhandāsi* and a tower. This main cell has Śaumyakēśava, a fine figure, about 5 feet high, flanked by consorts. The god in the left cell is Lakshminarasimha with a small canopy of 5 snake-hoods, while that in the right is Vēṇugōpāla with Rukmīni standing at the side. The *navaranga* is a grand hall of 12 *ankaṣas* with 12 well carved ceilings of which the four at the corners have unfortunately been removed with the object of letting in light. The ceiling in front of the *sukhandāsi* of the main cell is flat with 9 lotuses, all the others being about 2½ feet deep with single lotuses. The *navaranga* is supported by 12 fine pillars, the central four and two each of the rest being similar in design and make. Attached to the *navaranga* is a veranda of 3 *ankaṣas* with deep ceilings carved with single lotuses. The outer walls have no figure sculpture, but only pilasters and turrets surmounted by well carved eaves. There is however a solitary figure of Narasimha on the south wall, which is enclosed in a niche with a small porch in front. Iron clamps used for joining the stones were found in some places. Three new inscriptions were copied here. The Bhuvanēśvara temple is a plain Dravidian structure with two entrances on the east and south. In front of the *sukhandāsi* entrance is a flat ceiling of *aṣṭa-dikpālakas* with Tāṇḍavēśvara in the middle. Among the figures kept in the *navaranga* may be mentioned seated Bhairava with the attributes—a trident, a drum, a cup and a sword; Brahma seated on the swan; seated Sarasvati with 4 hands of which 3 bear a goad, a noose and a lotus, the remaining one being in the *varada* attitude; Chandikēśvara standing with folded hands armed with an axe; Sūrya flanked by female archers, and Ardhanārīśvara with an earring in the lobe of the left ear. The Narasimha temple is a large Dravidian structure with a *gōpura* in front. In the *prākāra* are shrines of Chakrattālvār, Hanumān, seated Rāma with Sītā on the lap and Lakshmana standing to the right, goddess Prasannanāyaki and Rāmanujāchārya. The first is a fine figure with 8 hands, the back also being sculptured with a figure of Yōga-Narasimha with four hands. The *utsava-vigraha* is a very fine figure. There is also kept in the *sukhandāsi* another fine metallic figure, about 3 feet high, of Vēṇugōpāla. According to tradition the *garbhagriha* and *sukhandāsi* of this temple were overgrown with an anthill, and on the presence of the god being revealed in a dream to Jagadēva-Rāya he came here and saw a snake going round the place and hiding itself in a hole. Hence, it is said, the place was known as Nāgamandala now corrupted into Nāgamangala. This is of course fanciful etymology. In the *navaranga*, to the right, is a cell with a Nāga stone and a hole in front which is believed to represent an anthill. People make vows to the Nāga stone and have it anointed. It is said that however large may be the quantity of water used for bathing the Nāga stone, it is not capable of filling the hole in front. There is a dry piece of wood, about 20 feet long, in the temple which is said to represent the shaft of a *hangaral* tree (*Dodonaea viscosa*) which once grew over the anthill sheltering the god under it. (Cp. the Tulasi tree at Jāvagal. Report for 1911, para 16). The Rāma temple, recently restored, is said to be the oldest temple in the village. It contains well carved figures of Rāma, Lakshmana and Sītā, all standing, with Hanumān sculptured on Rāma's pedestal. The Virabhadra temple is a neat structure in the Dravidian style having a small figure of the god, about 1½ feet high, holding a trident, a drum, a skull and a sword. There is also a fine seated metallic figure, about 1½ feet high, of Dakṣiṇāmūrti with 4 hands, three of them bearing a rosary, a book and a lute (*viṇā*), the remaining one being in the *abhaya* attitude. In a separate cell to the left stands Bhadrakālī, the consort of Virabhadra, having for her attributes a trident, a drum, a sword and a shield. The village goddess is called Baḍagōḍamma because her shrine is situated near the north outlet of the tank. Her *utsava-vigraha*, kept in a shrine in the village, is known as Arasamma. It is about 2 feet high and holds in its hands a trident, a drum, a cup and a sword. A new epigraph was found near this shrine. The Kālamma temple, which belongs to goldsmiths, is a large Dravidian building with a lofty *gōpura*. The *pātālāṅkara* has to the right a huge figure, about 5 feet high, of Ganapati, and to the left a figure of Bhairava. The goddess, a seated figure with 4 hands, has one of her hands in the *abhaya* attitude and holds in the other three a trident, a drum and a water-vessel. The metallic figure has a noose in place of the trident and carries a rosary in the *abhaya-hasta* or hand in the *abhaya* attitude. The palace of Jagadēva-rāya is said to have been situated between the Śaumyakēśava and Narasimha temples. A closed doorway at the back of the Narasimha temple is pointed out





3. SOUTH VIEW OF TOWER.



1. NAGA AND NAGINI IN NAVARANGA.



2. SARASVATI IN NAVARANGA.







as the entrance used by the ladies of the palace for going to the temple. About a mile from Nagamangala is a fine circular pond, about 60 feet in diameter and only 3 feet deep, which is said to have been built in the middle of his pleasure garden by Jagadēva-Rāya for *jala-kṛīḍa* or sporting in water with his wives. The pond has a maṇṭapa in the centre. A Ganga inscription dated in the first regnal year of Mārasinha was discovered in front of the travellers' bungalow at Nāga-mangala.

33. At Pālagrahāra, situated at the foot of a hill known as Kōṭebetta on whose summit is a large temple of Śrīnivāsa, is a temple dedicated to Nāchchāramma or Lakshmi, the object of worship in it being merely a stone *brindāvana*. The *utsava-vigraha*, however, is a standing figure, about 2 feet high, with 4 hands, two of them holding lotuses, and the other two being in the *abhaya* and *varada* attitudes. The village is likened to the far famed Tiruchchānūr where there is a temple of Lakshmi under the name of Alarmēlmangai-nāchchiyār, the consort of Śrīnivāsa on the Tirupati hill. Nalkundi has a small shrine of Gōpālakrishṇa with a small figure, about 1½ feet high, of the god standing in front of a *brindāvana*. The ryots of this and the surrounding villages sing what are known as *bhā-*

*gavantige* songs. These relate in brief the stories of the Rāmāyaṇa, the Bhārata and the Bhāgavata-purāṇa and are said to have been composed for the benefit of the Śūdras by Tirumalārya, the learned minister of the Mysore king Chikka-Dēva-Rāja-Oḍeyar. The ryots carry pictures of Rāma, Lakshmaṇa, Sītā, Hanumān and Ga-ruḍa, suspending red silk cloths on those of Rāma and Sītā and white cotton cloths on the others, and dance singing the above songs to the accompaniment of drums and cymbals. Boys too take part in this with great enthusiasm. At Mutsandra also is a Nāchchāramma temple in which a *brindāvana* is worshipped. At this temple gather together every year hundreds of *dāsaris* or Vaishnava mendicants of the Śūdra caste on their way to Tiru-

pati. The villagers feed them and hand over their *muḍupus* (or bundles the contents of which, mostly money, are dedicated to some god) for being delivered at the Tirupati temple. A new record was copied here. Four new inscriptions were found at Śivanhalli, 3 at Dēvarhalli, and 1 each at Tūbinkere and Mallanāyakanhalli. About 2 miles to the west of Paḍuvalapaṭṇa is a huge boulder known as Paṇḍavara-kallu, so called because, according to tradi-  
 Paḍuvalapaṭṇa. tion, the Paṇḍavas lived there for some time during their exile. On the under surface of the boulder are written in chunam in characters about 150 years old, 2 inscriptions stating curiously enough that Rāmānujāchārya performed penance there.

34. On my way back from Nagamangala I visited a few villages in Maṇḍya Taluk. The Mallikārjuna temple at Basarāl, situated at a distance of about 15 miles from the Maṇḍya Railway Station, was briefly described in para 24 of my *Report* for 1910. It deserves some more notice. Though small, it is one of the best specimens of the Hoysala style of architecture, having been built in A.D. 1235, 33 years before the Sōmanāthapur temple. The temple faces east and has 3 cells, the main cell alone having a *sukhanāsi* and a fine stone tower with the Hoysala crest in front (Plate XIV, 3). This main cell has a linga and the right cell a figure of Sūrya (Plate XIII, 4). The left cell, though now empty, must have had a figure of Vishnu as indicated by the figure of Garuḍa on the pedestal left in the cell and by the *dvarapālakas* on the jambs of its doorway. The *garbhagriha* of the main cell measures 6' by 6' and the *sukhanāsi* 6' by 5', which is also the measurement of the side cells. The height of the building inside is only 6½ feet. All the cells as well as the *sukhanāsi* have artistically executed dome-like ceilings. The doorways are well carved, the *sukhanāsi* doorway having also perforated screens at the sides. At the sides of the latter are two fine niches containing, as usual, figures of Gaṇapati and Mahishāsura-mardini. There are likewise Saptamātrikāh to the right and fine figures of a Nāga and a Nāgiṇi (Plate XIV, 1) to the left. Two more niches facing each other on the north and south have both figures of Sarasvatī, the one in the south niche being exquisitely carved (Plate XIV, 2). The *navaranga* measures 15' by 15' with an inner porch or passage measuring 10' by 8' attached to it. There are 9 domed ceilings in the *navaranga* and 1 in the inner porch. The central ceiling, the best of the lot, has recently been removed with the object of admitting light. All the ceilings are well carved, one differing



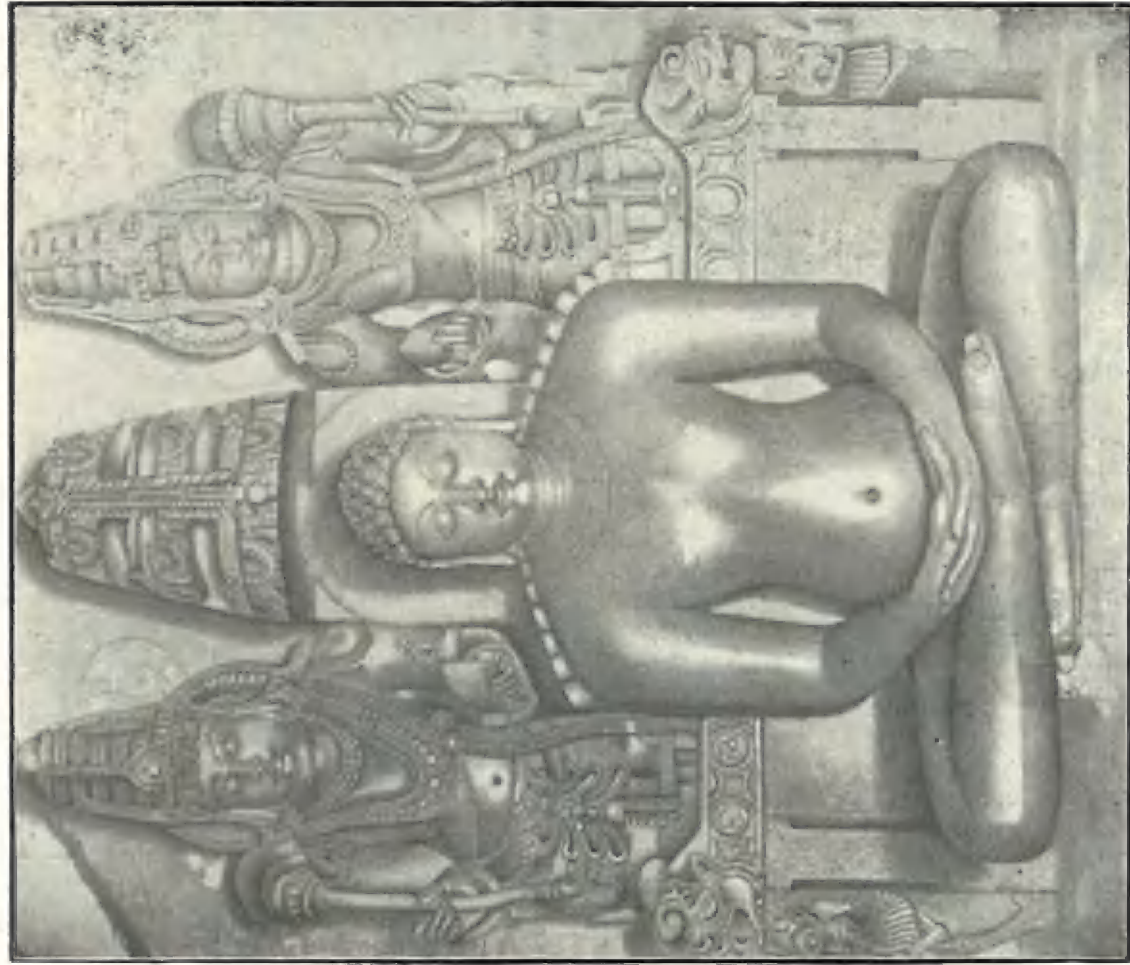
from the other in design, and some showing traces of having been colored once. The 4 central pillars of the *navaranga* which are well carved have each an elegantly sculptured piece above the capitals. There are also 2 smaller pillars in front of the side cells, which appear to have been subsequently set up to support the broken lintels above. Beyond the side cells runs a veranda all round with perforated screens above on both sides of the inner porch. The stylobate on either side of the inner porch has 3 well carved pillars, so that the number of pillars in the *navaranga* is in all 14. The *navaranga* doorway has a figure of Tāṇḍavēśvara on the lintel and *dvārapālakas* at the sides. The porch in front of the *navaranga*, measuring 10' by 5', has also a good ceiling and two entrances on the north and south with perforated screens at the sides. The *dvārapālakas* at the sides of the north entrance are missing, while at the south entrance only the right *dvārapālaka* is left. The front porch has, attached to it, a Nandi-shrine, measuring 10' by 8', supported by 4 pillars with a fine domed ceiling above. The shrine contains a beautiful Nandi and has verandas with perforated screens above on the three sides, the front being left open. The horns of the Nandi are joined to the head by iron nails inserted inside. The north and south entrances of the porch have two fine elephants at the sides in front and a little distance beyond two fine pavilions. The latter had once images in them, but they are now empty except the left one at the south entrance which has a mutilated figure of Subrahmanya. A *jagati* or railed parapet runs below the perforated screens around the front face of the temple and around the Nandi-shrine, though portions of it are now gone. It has from the bottom upwards these friezes—(1) elephants, (2) horsemen, (3) lions with warriors at intervals, sometimes a warrior being represented as stabbing the lions on both his sides, (4) Purāṇic scenes, (5) *makaras*, (6) swans, (7) miniature turrets and (8) a rail with occasional indecent figures as usual. It will be noted that the third frieze here has lions instead of the usual scroll work. Around the walls occur the same six friezes from the bottom, above which comes a row of large images surmounted by a fine cornice. Above this again we have miniature turrets over single or double pilasters surmounted by the eaves. There are also figures above the eaves all round over the roof. Before noticing in detail the row of large images, it has to be mentioned here that repairs recently done to the temple have wellnigh destroyed its beauty. Eight huge sloping buttresses of brick and chunam, measuring 9' × 9' × 2', have been built around the temple, concealing a good number of the sculptures, blocking the view and disfiguring the structure. Many carvings over the roof have been overlaid with chunam. A temporary stair of brick and mud to get to the roof also hides a number of figures on the south wall. I am therefore obliged to speak of only those images which are not concealed by the buttresses and the temporary stair. Among the gods and goddesses represented are Vishnu 3, the same as Narasimha 2, as Kāliyamardana 2, as Rāma 1, as Vēṇugōpāla 1, as Trivikrama 1, as Sūryanārāyaṇa 1, as Viṭhala 1, as Lakshminārāyaṇa 1, and as Varāha 1; Brahma 3; Śiva 5, the same as Umāmahēśvara 2, as Tāṇḍavēśvara 1, and as Gajāsuramardana 1; Gaṇapati 1; Bhairava 3; Hanumān 1; Harihara 1; Sarasvati 3; Durgā 2 and Mōhini 1. One of the figures of Brahma has for its attributes a goad, a noose, a rosary and a bird. Sarasvati has either 4, 8 or 10 hands and Durgā 4 or 16 hands. There are also 3 female figures with 4 hands, holding a goad, a noose, a fruit and a rosary like Sarasvati, 5 holding the first three attributes with a lily in place of the rosary, and 1 holding a discus, a conch, a water-vessel and a lotus. Among other figures worthy of notice are a male figure holding a three-hooded snake, a winnow, an axe and a trident; Narasimha flanked by consorts; a male figure holding a trident and a skull with a bell tied to the waist; and Brahma seated with Sarasvati on the lap. Over the north entrance are two seated figures of Vishnu, one of them holding a discus, a conch, a fruit and a rosary, and the other, also with the first two attributes, having the other hands placed palm over palm. The latter figure has already been noticed when speaking of other temples (paras 25, 29). The former, which is rather peculiar, is also carved on the south side of the tower (Plate XIV, 3, the figure at the top). The other figures on this side of the tower are Paravāsudēva and Brahma with Sarasvati on the lap. The Purāṇic frieze illustrates scenes from the Rāmāyaṇa, the Bhārata and the Bhāgavata-purāṇa. The entrance porch to the south of the temple is a fine lofty structure supported by 32 well carved pillars of which one is now missing. To the right is a niche of Gaṇapati with a good doorway and to the left a linga. Over the four central pillars is a well carved ceiling, 7½' by 7½', of *ashṭa-dīkṣapālakas* with Tāṇḍa-



STONE FIGURES AT SRAVANA BELGOLA.



1. SARVAHNA-YAKSHA IN CHAMUNDARAYA-BASTI.



2. ADISVARA IN CHANDRAGUPTA-BASTI.



3. KUSHMANDINI-YAKSHI IN CHAMUNDARAYA-BASTI.







vésvara in the middle. The beams over these pillars are decorated with bead work. To the south-east of the temple, at some distance, is a slab (Plate XVI, 2) containing sculptures which are of interest as illustrating the meaning of the

expression *sidi-tale-godu* (to offer the springing head).  
 "Offering the springing head." The reference is, as stated in my *Report* for 1909, para

16, to a custom frequently alluded to in inscriptions, according to which a devoted servant took a vow that he would not survive his master and sacrificed himself on the occurrence of the master's death. This was done in several ways. But in the present instance, a bowed elastic rod was set up near the person with its end attached to the top-knot of the hair, so that the head, when cut off, sprang up with the rebound of the rod. Plate XVI, 2 shows a person seated near the rod with the hands placed palm over palm in the attitude of meditation, while another person is preparing to cut off his head. Figure, 3 on the same Plate, which represents a pillar in the compound of the Hoysalesvara temple at Halebid which bears the inscription E C, 5, Belur 112 recording the self-sacrifice of a general named Lakshma and of his wife and followers on the death of Ballála II (see *Report* for 1911, para 20), shows the cut off head springing up with the rebound of the rod.

35. Near the south outlet of the Mandya tank is a Virara-gudi or hero-shrine containing a sculptured slab measuring 6' by 4'. This *viragal* possesses some features not usually found in specimens of this class. It contains 5 panels, of which the lowest shows warriors fighting on foot and the next higher horsemen engaged in fight. The third panel has a *vimána* or celestial car in the centre flanked by female chauri-bearers and elephants with riders, the latter apparently stretching out their hands in surprise. There are besides two more standing figures at either end. The fourth panel represents a music party consisting of drummers, etc., with a seated Garuḍa in the centre, while the top panel has a figure of Vēnugōpāla above the Garuḍa of the next panel with standing figures to the right and a linga with a bull, etc., to the left. The top panel probably represents both Vaikuntha and Kailāsa to which the fallen heroes, according as they are Vaishnavas or Saivas, are supposed to go.

Chikka-Mandya. Chikka-Mandya also contains several *viragals* in 4 panels —the lower two representing battle scenes, the third showing a *vimána* flanked by female chauri-bearers and elephants with or without riders, and the fourth a linga, etc. It is not clear why the elephants are shown at the ends of the third panel. A new inscription was found near the Hallidēvaru temple of this village.

36. From Kikkēri I paid a short visit to Śravaṇa Belgōla for preparing photographs of some Jaina sculptures for illustrating the revised edition of the Śravaṇa Belgōla volume. A careful survey was made of the village and its surroundings as also of the larger and smaller hills. Jinanāthapura, a village in the neighbourhood, was also inspected. I have described in sufficient detail the temples, etc., of Śravaṇa Belgōla in paras 11-15 of my *Report* for 1913. Very few more details remain to be added. The Bhaṇḍāri-basti has figures of the 24 Jinas standing in a row on a long ornamental pedestal. The *garbhagriha* has 3 doorways, the middle one being well carved, with large perforated screens at the sides of each. The figure opposite the middle doorway is Vāsūpūjya, the 12th Jina, with 11 figures to its right and 12 to the left. The *sukhanāsi* has to the left figures of Padmāvatī and Brahma. A single slab, about 10 feet square, covers the floor enclosed by the 4 central pillars of the *navaranga*. The Akkana-basti is the only temple in the village built in the Hoysala style of architecture. Its tower, consisting mostly of uncarved blocks, has on its front embankment a beautiful panel very artistically carved with scroll work and surmounted by a *simha-lalāṭa* (Plate I). The panel has a seated Jina figure under a *mukkoḍe* or triple umbrella in the centre flanked on either side by a male chauri-bearer, a standing Jina figure, and a Yaksha or Yakshi. The pedestal is flanked by elephants. The embankment has at its sides figures of Sarasvatī. The tower itself has a seated Jina figure in front. The goddess in the Kālamāna temple is a seated figure, about 2½ feet high, with 4 hands, two of them holding an axe and a noose, the other two being in the *varada* and *abhaya* attitudes. There is also a linga in front of the image. For the offerings of the goddess rice is received from the Jaina maṭha. This fact is worthy of notice. Of the paintings



on the walls of the Jaina maṭha noticed in para 15 of my *Report* for 1913, the one depicting a forest scene (Plate XVII) appears to possess some artistic merit. The tree to the right with six persons on or near it is intended to illustrate the six *lāsya*s of Jaina philosophy. The basti with sculptured screens on the smaller hill is according to the Jainas of the village Kattale-basti and the one higher up Chandragupta-basti. The latter has a fine seated figure of Ādiśvara flanked by male chauri-bearers (Plate XV, 2). This basti has also an upper storey which is now closed owing to its being in a dilapidated condition. The most ornate of the buildings on the smaller hill, the Chāmunda-rāya-basti, has good figures of Sarvāṇṇa-Yaksha and Kūshmāṇḍini (Plate XV, 1, 3), the Yaksha and Yakshi of Nēminātha, the Jina of the basti. Two new records were copied on the smaller hill and two more on the way to Jinanāthapura from Śravaṇa Belgōḷa. On the larger hill 12 new epigraphs were discovered, 5 of them being in Nāgari characters and in a North Indian vernacular. A few of these are much worn. A plan was sketched of the Śantiśvara-basti at Jinanāthapura.

37. While at Mysore during the Birthday festivities, I made a cursory examination of the *ayudha-sālā* or armory of the Mysore Palace. It contains a fine collection of old weapons of all kinds, numbering about 1,300. The weapons bear serial numbers and labels giving their names inscribed on them in Kannada characters during the rule of Krishna-Rāja-Oḍeyar III whose name also appears on every one of them. Several of them are of interest both from an historical and an artistic point of view. An elastic sword bearing the number 186 and named *nimchā* which can be worn as a belt, is said to have belonged to the Mysore king Kanṭhīrava-Narasa-Rāja-Oḍeyar (1638-1659). This is one of the oldest weapons in the armory. A knife bearing the inscription *chūrā Dé 2* is said to have belonged to another king of Mysore, Chikka-Dēva-Rāja-Oḍeyar, who ruled from 1672 to 1704. A sword named *nimchā* and bearing the number 36 and another heavy one named *śānvā* are said to have been used by Hyder and Tippu respectively. From the inscription on a knife labelled *pēsh-kabzā* we may infer that the weapon was used by Krishna-Rāja-Oḍeyar III. Another knife named *herige-katti* (delivery knife) bears the inscription *khāśā*, the king's own, being perhaps the one used in the palace during that king's time. It may be stated here that "delivery knives" are not intended for any surgical operation: they are merely worshipped in the lying-in chamber for bringing about safe and speedy delivery. Among the names that occur on the weapons may be mentioned mudgara, surāyi, buruju, jambyā, bāku, pancha-kāṭhāri, sabdar, birudangi, chūrā, chūri, tabbar, bāgu-nakha, gaddārā, khāṇḍvā, abbāsi, saipu, māḍu, sōsan, alemān, parang, singōṭi and bharji. Many of the weapons bear Persian inscriptions. There are also several "state gun models" in the armory. Three of them bear inscriptions stating that Krishna-Rāja-Oḍeyar III was placed on the *masnad* of Mysore on the 30th June 1799. The inscription on another names the above king along with Hyder, Tippu, Pūrnaiya, Nanda-Rāj, Dēva-Rāj, Lally and Mir Muhammad Sādak. Another has an inscription telling us that the gun on which it is engraved represents "the Moolke Maidan of Beejapore" captured by Arthur Wellesley in 1803. There are likewise kept in the armory two *chauris* one of which bears an inscription stating that they were sent as presents to Krishna-Rāja-Oḍeyar III by Lord Dalhousie. Another object worthy of notice is a tiny four-pillared maṇṭapa of black stone surmounted by a turret with a seated figure of Ganapati inside.

38. Padmaraja Pandit was sent out to inspect two villages in Dodballapur Taluk where I had received information of the existence of some epigraphs not copied before. He brought copies and impressions of three new inscriptions.

39. Two *sanads* were received from Mr. M. A. Srinivasachar, Advocate, Mysore. These are dated in A. D. 1761 and record grants by Krishna-Rāja-Oḍeyar II of Mysore. Mr. K. Rangasami Iyeṅgar of Kaḷale, Nanjangud Taluk, has sent 5 original *nirūps* which relate to the Lakshmīkāntasvāmi temple at Kaḷale. One of them is dated 1717, another 1750, and the remaining three 1763.

40. An important discovery of the year is an interesting Ganga record, consisting of 4 copper plates, said to have been unearthed at Beṇḍigānhalli, Hoskote Taluk, by Bairegouda, a resident of the village. It differs from all the published Ganga records in some important details and registers a grant by a hitherto unknown Ganga king styled Vijaya-Krishnavarma in the first year of his reign. I am obliged

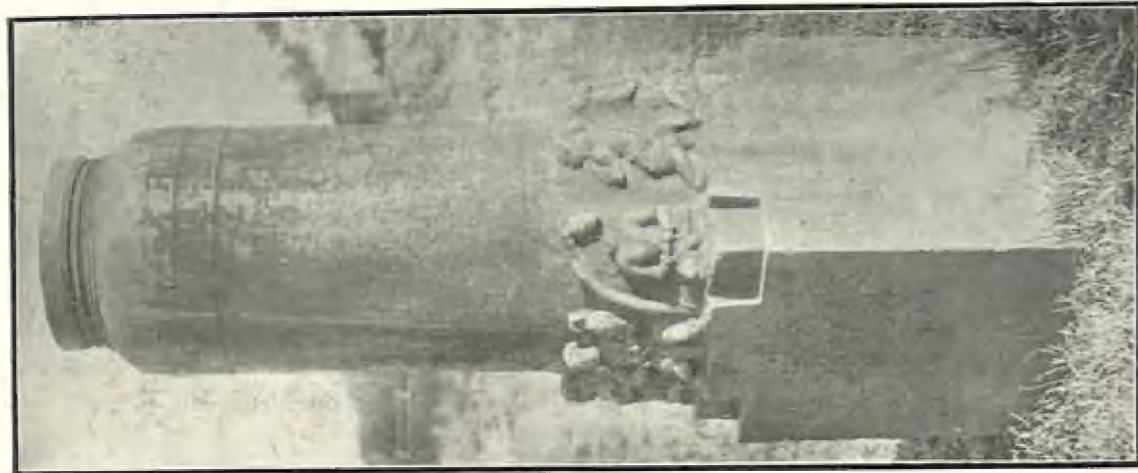




1. INSCRIBED COPPER IMAGE OF TARA  
FROM NEPAL.



2. VIRAGAL AT BASARAL.



3. PILLAR IN THE COMPOUND OF HOYSA-  
LESVARA TEMPLE AT HALEBIDU.



4. INSCRIBED COPPER IMAGE OF A  
BUDDHIST DEVOTEE FROM NEPAL.







to my Head Clerk, Mr. C. Chokkanna, for the trouble he took in procuring these plates for examination.

41. Colonel Sir Hugh Daly, K. C. I. E., C. S. I., the Honorable the Resident in Mysore, very kindly gave me for examination two inscribed gilt copper images received from Nepal. One of them (Plate XVI, 1) represents the Buddhist goddess Tārā and the other (Plate XVI, 4) a Buddhist devotee kneeling with folded hands. The inscriptions on the images being in the Nepalese language, I sent photographs of the same for favor of decipherment to Dr. Satischandra Vidyābhūṣaṇa, M.A., Principal, Sanskrit College, Calcutta, who has very kindly sent me transcripts and translations of the inscriptions.

42. Mr. Raja Bahadur Pillay, B.A., B.L., Pleader, Secunderabad, sent for decipherment impressions of two stone inscriptions found in a ruined maṇḍapa at Nāgai, situated about a mile to the south-west of the Chitāpur Railway Station in the Nizam's Dominions. One of them, containing nearly 350 lines, is an important record of the Chālukya king Trailōkyamalla dated in A. D. 1063. It also registers a grant in A. D. 1085 in the concluding portion. The other inscription records a grant by a minister named Kālidāsa in A. D. 1092.

43. Altogether the number of new records copied during the year under report was 334. Of these, 178 belong to the Bangalore District, 138 to the Mysore District, 14 to the Hassan District, 1 to the Tumkur District and 3 to the Nizam's Dominions. According to the characters in which they are written, 10 are in Nāgari, 6 in Persian, 5 in Tamil, 2 in Telugu, 9 in English and the rest in Kannada. As usual, in every village that was surveyed the printed inscriptions, if any, were compared with the originals and corrections made. The number of villages inspected during the tour was 136 in all.

44. While on tour the Kannada Schools at Closepet and Basarāl, Mandya Taluk, were inspected.

#### *Office Work.*

45. The printing of the Roman portion of the revised edition of the Śravaṇa Belgoḷa volume has made fair progress, about 90 pages having been printed during the year. The translations did not make much progress as owing to the absence of the two Pandits on long leave one after the other most of my time was taken up in attending to the Kannada, Tamil and Roman proofs.

46. Two appendixes to the revised edition of the Kaṇṇaṭaka-Śabdānuśāsanam, consisting of 40 pages, were printed. Some Kannada manuscripts in the Oriental Library, Mysore, have to be examined before an English introduction to the work could be written out.

47. As regards the General Index to the volumes of the Epigraphia Carnatica, the work of supplying omissions has made satisfactory progress.

48. The printing of the Kannada and Tamil texts of the Supplement to volumes III and IV of the Epigraphia Carnatica has made good progress, about 130 pages having been printed during the year.

49. As regards the revision of the Mysore Gazetteer, Heads of Departments, Deputy Commissioners and other officers have been requested to go through those portions of the Gazetteer that concern them and send their suggestions with regard to additions and alterations to be made. Statistical tables for the Districts and Taluks in the light of the census of 1911 and tables of the Municipal Administration of the State in the light of the Government Administration Reports have been prepared. An up-to-date map of Mysore is also under preparation.

50. The Photographer and Draughtsman prepared some illustrations for the Annual Report for 1913-14, and for the revised edition of the Śravaṇa Belgoḷa volume. He accompanied me on tour to the Mysore and Hassan Districts and took photographs of a number of temples and sculptures. He also sketched the ground-plans of several temples for the Architectural Portfolio. He was sent out to Seringapatam, Somanathapur and Sivaganga to take photographs of the temples, etc., in those places. A great deal of his time was taken up in developing the large number of negatives brought from tour and in printing photographs.



51. The Architectural Draughtsman completed six plates illustrating the Hoysalēśvara temple at Halebid, the Kattale-basti at Śravaṇa Belgōḷa and the Sōmēśvara temples at Kolar and Kurudumale.

52. A list of the photographs and drawings prepared during the year is given at the end of Part I of this Report.

53. The Half-tone Engraver helped the Photographer in printing a large number of photographs and prepared 32 half-tone blocks during the year.

54. The two copyists attached to the office transcribed the following works during the year:—(1) Śmṛiti-sangraha, (2) Viśvakarmapurāṇa, (3) Vēṇupura-kshatriya-vamśāvali, (4) Nyāyasudarsana (in part), (5) Paśchimaranganātha-stava (in part) and (6) Tirumalārya's minor works—(a) Rājagōpāla-stava, (b) Gōpāla-stava, (c) Manjulakēśava-stava, (d) Paravāsudēva-stava, (e) Lakshminṛisimha-stava, (f) Yadugirinārāyaṇa-stava, (g) Yadugirināyikā-stava. About 2,000 pages of transcripts were also compared.

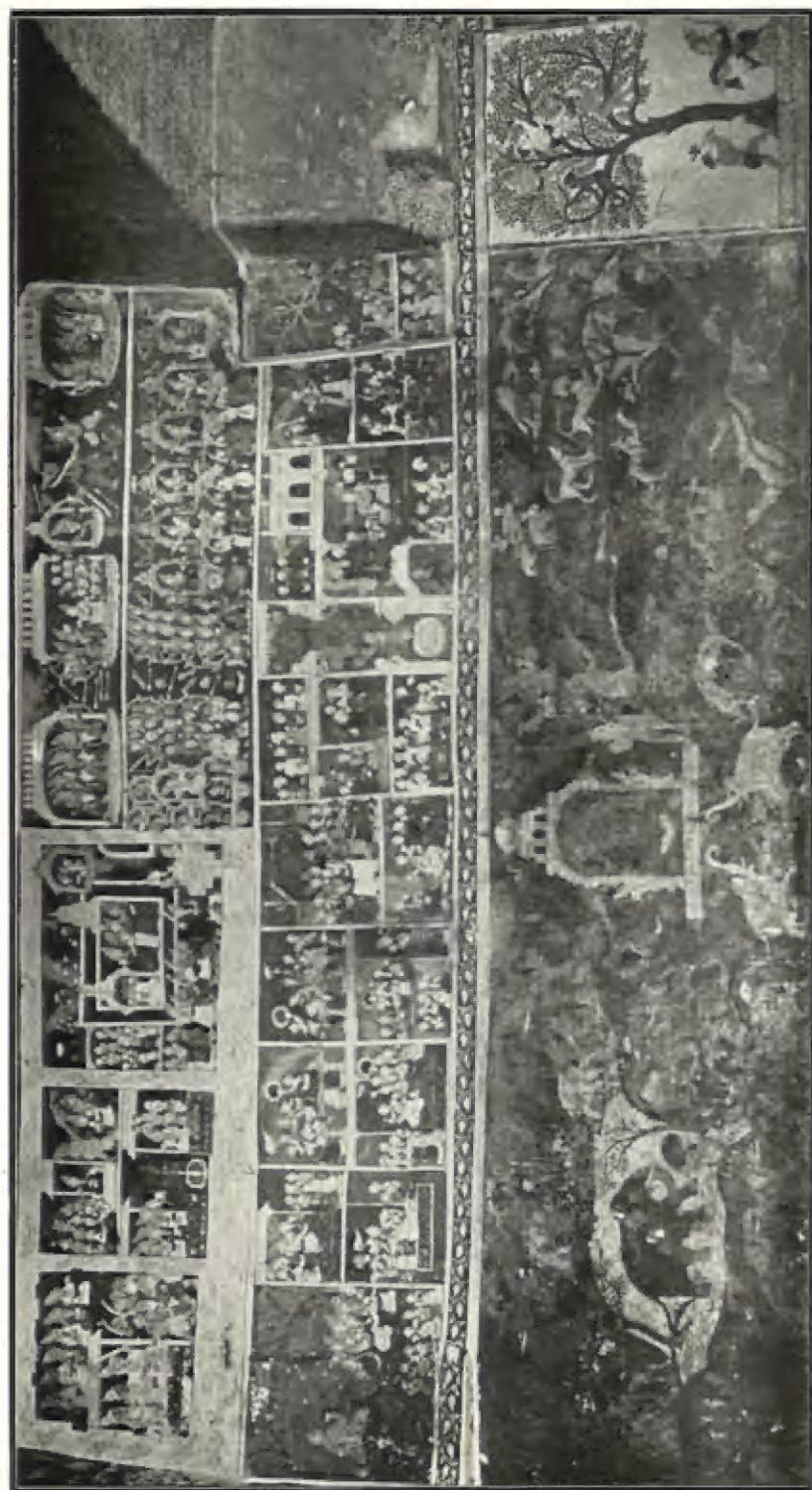
55. A few Sanskrit and Kannada books received from the Huzur Secretary to H. H. the Maharaja and the Inspector-General of Education in Mysore for review were examined and opinion sent.

56. A paper on the Kēśava temple at Sōmanāthapur was sent with the necessary photographs for the Annual Report of the Director-General of Archaeology in India and another on Mādhavāchārya and his younger brothers was contributed to the *Indian Antiquary*.

57. Rev. A. M. Tabard, M. A., M. B. A. S., Professor Jouveau Dubreuil of Pondicherry, the author of "Archeologie du Sud de l'Inde," Rev. A. D. Lobo, Messrs. C. H. Yates, and B. Roy, M. A., B. L., of Calcutta, visited the office during the year.

58. The office staff have done their duties with diligence and zeal.





PAINTING AT THE JAINA MATHA AT STAVANA BELGOLA.

*Mysore Archaeological Survey.*







LIST OF PHOTOGRAPHS.

No.	Size	Description	Village	District
1	8½ × 6½	Gangadharesvara Temple, Ganapati figure ...	Sivaganga	Bangalore.
2	"	, Kempe-Gouda figure ...	"	"
3	"	, Bhairava " ...	"	"
4	"	, Pillar in Kalyana-mantapa ...	"	"
5	"	, Bull in front (inside) ...	"	"
6	"	Bull with mantapa above hill ...	"	"
7	"	Garudagamba ...	"	"
8	10 × 8	Gangadharesvara Temple, Pillar in Nandi-mantapa	"	"
9	"	, Isvara and Parvati ...	"	"
10	"	, Tower (north side) ...	"	"
11	"	, Kempe-Gouda and his brother.	"	"
12	"	, Natya-Ganapati and Tandavesvara.	"	"
13	"	, Doorway ...	"	"
14	"	Ornamental stone leaning on Garudagamba ...	"	"
15	12 × 10	Gangadharesvara Temple, Tower (east side) ...	"	"
16	"	View of Kalyani and Sivaganga Matha ...	"	"
17	"	Sivaganga hill, Full view ...	"	"
18	6½ × 4½	Gangadharesvara Temple, Umamahesvara figure...	"	"
19	"	, Chandikesvara " ...	"	"
20	5½ × 3½	Sivaganga Matha, Front view ...	"	"
21	"	Figures in Kalyani ...	"	"
22	"	" " " " " "	"	"
23	"	" " " " " "	"	"
24	8½ × 6½	Sivaganga Matha, Sarasvati figure ...	"	"
25	10 × 8	Narayanaswami Temple, Doorway of Narasimha	Hosaholu	Mysore.
26	"	, Narasimha figure ...	"	"
27	"	, Niche of Ganapati ...	"	"
28	"	, Pillar in Navaranga ...	"	"
29	"	, " " " " " "	"	"
30	"	, Figure on the north-west wall.	"	"
31	12 × 10	" , North-east wall from base to eaves.	"	"
32	"	, South-west wall " ...	"	"
33	12 × 10	" , North niche ...	"	"
34	"	, North tower ...	"	"
35	6½ × 4½	Harihara figure ...	"	"
36	10 × 8	Hunisesvara Temple, North view ...	Agrahara Bachahalli	"
37	"	, Viragal ...	"	"
38	"	" " " " " "	"	"
39	"	, Elephant pillars ...	"	"
40	"	" " " " " "	"	"
41	"	Panchalinga Temple, East view ...	Govindanahalli	"
42	"	, West view ...	"	"
43	"	, South-west tower with base.	"	"
44	"	, South tower with base	"	"
45	"	, Dvarapalaka figure ...	"	"
46	"	" " " " " "	"	"
47	5½ × 3½	" , Subrahmanya figure ...	"	"
48	"	Isvara Temple, West view ...	Madapura	"
49	8½ × 6½	Brahmesvara Temple, Madanakai figure ...	Kikkeri	"
50	"	" " " " " "	"	"
51	"	" " " " " "	"	"
52	"	" " " " " "	"	"
53	12 × 10	" , North view ...	"	"
54	"	, North wall from base to eaves	"	"
55	"	, North tower with base ...	"	"
56	"	, North-west tower ...	"	"
57	6½ × 4½	" , Naga stone ...	"	"
58	"	, Figure on the North wall...	"	"
59	"	, " " South wall...	"	"
60	"	, Parapet wall with base (south side).	"	"



## LIST OF PHOTOGRAPHS—concl'd.

No.	Size	Description	Village	District
61	6½ × 4½	Brahmesvara Temple, Figure with turret (south side).	Kikkeri	Mysore.
62	"	" , Harihara figure (south side).	"	"
63	"	Bull mantapa, full view ...	"	"
64	12 × 10	Janardana Temple, North-east view	"	"
65	"	Basti, full view with five towers	Kambadahalli	"
66	"	" tower with base North-west	"	"
67	8½ × 6½	Brahmadeva pillar	"	"
68	5½ × 3½	Basti, tower with base South side	"	"
69	10 × 8	Mule-Singesvara Temple, North view	Bellur	"
70	"	" , Venugopala figure	"	"
71	"	" , Bhairava	"	"
72	"	" , Narayana	"	"
73	12 × 10	Mallikarjuna Temple, North tower with base	Basaral	"
74	"	" , North wall with two niches	"	"
75	10 × 8	" , Naga figure	"	"
76	"	" , Surya	"	"
77	"	" , Sarasvati figure	"	"
78	5½ × 3½	" , Niche North side	"	"
79	10 × 8	Viragal	"	"
80	8½ × 6½	Chandragupta basti, Figure with chauri-bearers on sides.	Sravana-Belgola	Hassan.
81	"	Chamundaraya basti, Yaksha figure	"	"
82	"	" , Yakshi	"	"
83	12 × 10	Painting of forest scene at the Sravana Belgola Matha.	"	"
84	"	Akkana basti, east tower top portion	"	"
85	"	" , Figure on top east tower	"	"
86	"	Jinanathapura basti, ceiling	"	"
87	"	Inscription for the revised edition of Sravana Belgola volume.	"	"
88	"	" " " " " "	"	"
89	"	" " " " " "	"	"
90	10 × 8	" " " " " "	"	"
91	"	" " " " " "	"	"
92	"	" " " " " "	"	"
93	"	" " " " " "	"	"
94	"	" " " " " "	"	"
95	10 × 8	" " " " " "	"	"
96	"	" " " " " "	"	"
97	8½ × 6½	" " " " " "	"	"
98	"	" " " " " "	"	"
99	"	" " " " " "	"	"
100	"	" " " " " "	"	"
101	"	" " " " " "	"	"
102	"	" " " " " "	"	"
103	"	" " " " " "	"	"
104	"	" " " " " "	"	"
105	"	" " " " " "	"	"
106	"	" " " " " "	"	"
107	"	" " " " " "	"	"
108	6½ × 4½	" " " " " "	"	"
109	10 × 8	Inscription for the Annual Report	Krishnarajapete	Mysore.
110	"	" " " " " "	Varanayakanahalli	"
111	"	" " " " " "	Nelligere	Bangalore.
112	8½ × 6½	" " " " " "	Begur	"
113	"	" " " " " "	Kuppepalya	"
114	"	Copper plates	Agrahara Bachahalli	Mysore.
115	6½ × 4½	" Seal	"	"
116	10 × 8	Copper plates	Bendiganahalli	Bangalore.
117	"	" " " " " "	"	"
118	6½ × 4½	" Seal	"	"
119	"	Inscription received from the Nizam's Dominions	"	"
120	"	" " " " " "	"	"
121	"	" " " " " "	"	"
122	"	" " " " " "	"	"
123	"	" " " " " "	"	"
124	"	Sanad received from Kalale	"	"



## LIST OF DRAWINGS.

No.	Description	Village	District
1	Hoysalesvara Temple, Ornamental figures ...	Halebid ...	Hassan.
2	" , Niche plan and elevation ...	" ...	"
3	Somesvara Temple, East wall ...	Kurudumale ...	Kolar.
4	" , Pillar of Kalyana-mantapa ...	Kolar ...	"
5	" , Section of Kalyana-mantapa ...	" ...	"
6	Kattale-basti, stone screen ...	Sravana-Belgola ...	Hassan.







## PART II—PROGRESS OF ARCHÆOLOGICAL RESEARCH.

## I. Epigraphy.

59. A large number of the new records copied during the year under report are assignable to specific dynasties of kings such as the Ganga, the Chôla, the Châlukya, the Hoysala and those of Vijayanagar and Mysore. There are likewise a few inscriptions relating to the Mahrâṭṭas, and the Ummattûr, Channapaṭṇa, Yalahanka and Sôlûr chiefs. Among the epigraphical discoveries of the year, a Ganga copper plate inscription received from the Hoskote Taluk is of considerable interest, as it differs from the other published Ganga grants in several details and mentions a hitherto unknown Ganga king of the name of Vijaya-Krishnavarma, son of Mâdhavavarma. A stone inscription at Kuppepâlya, Magadi Taluk, gives the name of Śivamâra, son of the Ganga king S'ripurusha, as S'ivamâr-Ereyappa, and states that he was the Governor of Kuṇungil-nâḍu, *i.e.*, a district of which the modern Kunigal was the capital or chief town. Another record of about A. D. 900 at Bêgûr, Bangalore Taluk, is interesting as it mentions Bengulûru, *i.e.*, Bangalore, thus testifying to the antiquity of the place. The Châlukya inscription found at Nâgâi in the Nizam's Dominions, of which an impression was received for examination, is a long record of A. D. 1063 giving some interesting particulars about that dynasty and its feudatories. Some of the earliest records of the Hoysala dynasty were found at Tonachi, Krishnarâjapêṭe Taluk, and Binḍiganavale, Nagamangala Taluk. Some *viragals* of the 12th and 13th centuries found at Agrabâra-Bâchahalli, Krishnarâjapêṭe Taluk, relate how a line of chiefs, who were the devoted servants of the Hoysala kings, committed suicide along with their wives and followers on the death of their successive masters from Vinayâditya or Ereyanga to Nârasimha III. A copper plate inscription of Harihara II received from Krishnarâjapêṭe gives the exact date of Bukka I's death.

## THE GANGAS.

60. About half a dozen inscriptions relating to the Ganga dynasty were copied during the year. They include an interesting copper plate inscription of a new Ganga king named Vijaya-Krishnavarma. Of the others, one refers itself to the reign of S'ripurusha, one to the reign of Nitimârga II and a third to the reign of Mârasimha. A few more epigraphs are clearly of the Ganga period, though no king of that dynasty is named in them. These also will be noticed under this head.

*Vijaya-Krishnavarma.*

61. The plates of Vijaya-Krishnavarma (Plate XVIII), alluded to in the previous para, are four in number. Each plate measures  $9\frac{1}{4}$ " by 3", the first and fourth plates being engraved on the inner side only. The writing is in Haḷa-Kannada characters. The plates are strung on a ring which is  $2\frac{3}{4}$ " in diameter and  $\frac{1}{4}$ " thick, and has its ends secured in the base of a circular seal  $1\frac{1}{2}$ " in diameter. The seal is all but obliterated. Traces, however, of an elephant standing to the proper left can just be discerned. The plates were found a few months ago by one Bairegaḍa, son of Venkaṭegaḍa, a land-holder of Benḍigânhalli, Hoskote Taluk, at a depth of 7 feet from the ground level while attempting to bring his field under wet cultivation.

62. The language of the inscription is Sanskrit throughout, and, with the exception of the four imprecatory verses at the end, the whole is in prose. Like the other published grants of the dynasty, it begins with an invocation of the god Padmanâbha, and then proceeds to describe a king Mâdhavavarma-dharma-mahâ-dhirâja as a sun in illumining the firmament of the Ganga family, as the possessor of a kingdom abounding with good men created by the victory of his own arm, as adorned with wounds received during victory in many battles while cutting down the hosts of his cruel enemies, and as belonging to the Kaṇvyâyana-gôtra; and his



## PLATE XVIII.

BENDIGANAHALLI PLATES OF THE GANGA KING VIJAYA—KRISHNAVARMA.

1ST YEAR.

- (I. b) 1. jitam bhagavatâ gata-ghana-gaganâbhêna Padmanâbhê-  
 2. na śrīmad-Ganga-kula-vyômâvabhâsana-bhâskarasya  
 3. sva-bhuja-jaya-janita-sujana-janapâdasya anêka-  
 4. yuddha-vijayôpalabdha-sudârunâri-gaṇa-vrana vidâ-  
 (II. a) 5. raṇa-bhûshitasya Kâṇvyâyana-sa-gôtrasya śrīman-Mâdhava-var-  
 mma-dharinma-  
 6. mahâdhirâjasya putrêna pitur anvâgata-sad-gunêna sva-bhu-  
 7. ja-vīryyôtpâtītavagrihitâri-vipula-śrīr-yyasasâ dēva-dvija-gu-  
 8. ru-charaṇa-prapaya-kritânukampanêna nyâyataṣ prajā-pālana-mâtrâ-  
 (II. b) 9. dhigamana-râjya-prayôjanêna nanâ-śâstrârthajña-vidvat-kavi-  
 kâncha-  
 10. na-nikashôpala-bhûtêna viśêshatô'py anavasêsha-niti-śâstra-vaktra-  
 11. prayôktṛi-kuśelêna su-vibhakta-bhakta-bhritya-janêna Gaṅgânâm śrī-  
 12. Vijaya-Krishṇa-varmna-mahâdhirâjêna âtmanar pravarddhamâna-vipu-  
 (III. a) 13. laisvaryya-prathama-samvatsarê vijaya-skandhâvârê Kavaipâta-  
 sâhânê  
 14. Âsvayuja-masê krishṇa-pakshê tithau trayôdaśyâm Râthitara-sa-gô-  
 15. trâya Taitriya-charaṇâya Valivêra-chaturvvêdina putrô Mâtrī-śarmma-  
 16. nê Paru-vishayê Perâti-bhôgê Kuraûra-nâma grâmô datta udaka-  
 (III. b) 17. pûrvvêna bramha-dâyânuक्रमêna Perâti-sênâpatinâ prâdâpa-  
 18. yat sarvva-parihâraiṣ pariharttavya lôbhât pramâdâd vâ yô harttâ  
 19. sa mahâ-pâtaka-samyuktaṣ apichâtra ślôka sva-dattâm para-datâ vâ  
 20. yô harêta vasundharâm shashṭip varsha-sahasrâṇi ghôrê tamasi vartta-  
 21. tē.  
 (IV. a) 22. bahubhir vvasudhâ dattâ bahubhiś chānupālītâ yasya yasya yadâ  
 bhûmi-  
 23. s tasya tasya tadâ phalam svan dâtum sumahach-chhakyam durkham  
 anyârthha-pālanam danam vâ pālanam  
 24. vêtidânâchchhrêyô'nupālanam bramha-svâ visham ghôran na visha visham  
 uchyetê visham ē-  
 25. kâkina hanti bramha-svam putra-pautrikam râjñâ ajñâpayat Chârâkki-  
 Murasa-  
 26. kella-putrô Mâtrī-varminânâṇāp tēnêdama samâpta tâmbra-paṭṭikâ ||

## PLATE XIX.

1. STONE INSCRIPTION OF THE CHOLA KING RAJADHIRAJA AT VARANAYAKANHALLI,  
 NELAMANGALA TALUK, A. D. 1050.

1. svasti Sakha-nripa-kâlâtita-samvatsara-sa-  
 2. tamgale 973 raneya Virôdhi-samvatsaram  
 3. pravaṭtisuttam ire tad-varishâbhyantarada Mâ-  
 4. gha-mâsa-krishṇa-paṇchami Brihaspativâram svasti  
 5. śrī Râjâdhirâja-Dêvarggey andu muva 33 tt-eraḍa-  
 6. neya Daḷigavâḍiy-âna Vikrama-Chôla-maṇḍa-  
 7. lada Manne-nâḍa Kêśûra Bannakara-balivao  
 8. Duggayyâ-gâvundara makkaḷ Odeyamâttanḍa-  
 9. vellarum Gaṅgegonḍa-Chôla-gâvundanum Dôrayyanum int i-ta-



FIRST YEAR.

Ib

ॐ நமசிவாய நமசிவாய நமசிவாய  
 ॐ நமசிவாய நமசிவாய நமசிவாய  
 ॐ நமசிவாய நமசிவாய நமசிவாய  
 ॐ நமசிவாய நமசிவாய நமசிவாய

IIa

ॐ நமசிவாய நமசிவாய நமசிவாய  
 ॐ நமசிவாய நமசிவாய நமசிவாய  
 ॐ நமசிவாய நமசிவாய நமசிவாய  
 ॐ நமசிவாய நமசிவாய நமசிவாய

IIb

ॐ நமசிவாய நமசிவாய நமசிவாய  
 ॐ நமசிவாய நமசிவாய நமசிவாய  
 ॐ நமசிவாய நமசிவாய நமசிவாய  
 ॐ நமசிவாய நமசிவாய நமசிவாய

IIIa

ॐ நமசிவாய நமசிவாய நமசிவாய  
 ॐ நமசிவாய நமசிவாய நமசிவாய  
 ॐ நமசிவாய நமசிவாய நமசிவாய  
 ॐ நமசிவாய நமசிவாய நமசிவாய

IIIb

ॐ நமசிவாய நமசிவாய நமசிவாய  
 ॐ நமசிவாய நமசிவாய நமசிவாய  
 ॐ நமசிவாய நமசிவாய நமசிவாய  
 ॐ நமசிவாய நமசிவாய நமசிவாய

IVa

ॐ நமசிவாய நமசிவாய நமசிவாய  
 ॐ நமசிவாய நமசிவாய நமசிவாய  
 ॐ நமசிவாய நமசிவாய நமசிவாய  
 ॐ நமசிவாய நமசிவாய நமசிவாய

MYSORE ARCHL. SURVEY.



SEAL







10. mutta-mûvarum....ur-aḷivinal kādi sattu svarggata-
11. r ādara iva geyda Maṇṇe-nāḍ-ācharige Mudugere-
12. ya keḷage kaṇḍuga gaḷde ellā-kālakkaṃ mānyam āge koṭṭe

2. STONE INSCRIPTION OF THE GANGA KING SRIPURUSHA AT KUPPEPALYA,  
MAGADI TALUK.

1. Śripu.....
2. ....avarā magandi
3. Śivamār-Ereappo Kuṇṇūgil-nāḍ-āḷe
4. Bisigūruḷ bālva prajeg ellam koṭṭodu
5. Kaṭṭāṇe mārṇyādi kārāḷṇe goṭṭār ida-
6. n aḷivon pañcha-mahā-pātakan akkum

PLATE XX.

1. VIRAGAL AT BEGUR, BANGALORE TALUK.

- |                      |                          |
|----------------------|--------------------------|
| 1. śrīmat-Nāgata-    | 5. gadol Nāga            |
| 2. rana mane-vaga-   | 6. -tarana magam Buṭṭana |
| 3. ti Pervvōṇa-ṣaṭṭi | 7. -pati sattaṃ          |
| 4. Beṅguḷūra kāḷe-   |                          |

2. STONE INSCRIPTION OF THE GANGA KING NITIMARGA II AT KARBAIL,  
NAGAMANGALA TALUK.

1. svasti śrī Nitimā-
2. rgga-Koṇḍoṇi-varimma-dha-
3. rina-mahārājādhirāja Ko-
4. vaḷāḷa-pura-varēsvara Nandagiri-
5. nātha śrīmat-pPemāṇadigaḷ rājya-
6. geyuttire Arambhallavan Idūḷeya biḷa-
7. vṛitti-āḷuttire Ballahana daṇḍu Kemboḷalge va-
8. re Paḷiyu....ḷa daṇḍanāyakan āge Nī[ti] mārggana si-
9. sadoḷ kādi Ta . . yaṇṇa sattode Niduvuṭṭeyane kal-na-
10. ḍ āge- | 11. y itta

PLATE XXI.

1. STONE INSCRIPTION OF THE HOYSALA KING VINAYADITYA AT TONACHI,  
KRISHNARAJAPETE TALUK. A. D. 1047.

- |                                      |                                  |
|--------------------------------------|----------------------------------|
| 1. svasti śrīmatu Sakha-va-          | 13. dharmam bidati idara pāvā-   |
| 2. rsham tombhayinūra 54 Sa-         | 14. ḍi besavakāḷa berevaṇa vṛi-  |
| 3. rvvajitu-samvatsarada . .         | 15. tti vicharada iṭara haḍuvāra |
| 4. Adivaram                          | 16. māru dhāmnyavinge visa       |
| 5. śrīmanu-mahā-maṇḍalē-             | 17. i-dharmmava aḷida kerey ā-   |
| 6. svara tribhuvana-malla Ho-        | 18. rave kavile aḷidaṃ i-dha-    |
| 7. ysāḷa-Dēva-rājyaṃ Tāḷekāḍa-       | 19. rmma nilisuvāru dēsi    śva- |
| paṭṭa-                               | 20. dattaṃ para-dattaṃ vā yō     |
| 8. ṇam ā-puraḍ aṇu-sāyiramun Ge-     | 21. harēti vasundharā            |
| 9. ru-nagara....Kaḷbāpe-sāyiramu     | 22. shasṭṭir vvarisha-sahasrā-   |
| 10. hadinemṭu-vishayada dēsiyu kare- | 23. ṇi vishṭṭhāyāṃ jāyatē kri-   |
| 11. du Toḷamchiya Amkakāra-dē-       | 24. mi                           |
| 12. varu Nagarisvara-dēvargge koṭṭa  |                                  |



## 2. AGRAHARA-BACHAHALLI PLATES OF HARIHARA II.

A. D. 1377.

(Front side of the third plate.)

(III a).

1. Pākaśāsanah śrīmān Harihara-mahāpālah sukhēna Vijayana-
2. garim mahā-rājadhāntim adhivasann ashtōttara-navaty-adhika-dvi-śatā-
- dhikaika-
3. sahasra-saṅkhyā-kalitēshu Śaka-varshēshu tad-anantarasya Nāla-samva-
4. tsarasya Phāgluna-māsē kṛishṇa-pakshē pratipadi tithau
5. Bhaumavārē Uttarāphalgunt-nakshatrē Śiva-sāyujyam prāpta-
6. sya mahā-rājādhirājasya rāja-paramēśvarasya sva-pituh śrī-vī-
7. ra-Bukka-Rājasya pāpa-kshaya-dvārā Paramēśvara-prasāda-sidhyartham
8. niratiśaya-sukrita-sidhyartham cha Hōsaṇa-dēsē Kabāhu-vishaya Be-
9. luguḷa-bettā Nagamapallī Chākapallī Uyapallī Hiriyamāda-
10. pallī Bopanapallī Kālapallī Bhāḍṭyapallī Kopanapallī Hariya-
11. napallī Chiladapallī śunya-grāma Aveyapallī Kaniyana-
12. pallī Bāṇanapallī yēvam trayōdaśabhiḥ pādapalibhiḥ sahita-grā-
13. mam nidhi-nikshēpādy-ashta-bhōga-tēja-svāmya-sahitam Bācheyahālī-
- sam-
14. jñakam grāmam anyatra sthita-Chikkamatigattā Bomenā-
15. yakapallī śunya-grāma Tadikutti iti tri-pādapali-sa-
16. hitam Daṇḍematigattākhyam grāmam ēta-pādapalitvēna
17. datvā agrahāratvēna Imādi-Bukarājapuram iti nā-
18. ma kṛtvā shashti-vṛittih parikalpya nānā-gō-
19. trēbhya brāhmaṇēbhyaḥ pradāt atra vṛittimatām brā-
20. hmaṇānām gōtra-nāmāni likhyantē tatrādaḥ Bhāradvā-
21. ja-gōtrō Yajus-śākhādhyāi Sāyanāchāryaḥ ta-
22. t-tanayaḥ Siṅgaṇah ta-gōtrō Bahvrichō rāyara āśrita-Na-
23. rarāja vṛitti-trayēna Mādhavāchārya-tanujō Māyanna Sāya-
24. nṇārya-tanujau Mādanna-Nāgannāv iti trayah Hāritah Tā-
25. rkika-bhaṭṭāḥ Ātrēyah Chinnmaya-bhaṭṭāḥ Bhāradvājah Chandra-
26. sēkhara-chakravartinah ta-putrā Narahari-bhaṭṭāḥ Gautamah
27. Janādāna-bhataḥ Bhāradvājah Kamdarpa-dīkshitaḥ Bhāradvā-
28. ja Anna-dīkshitaḥ Gargyah Varāha-dīkshitaḥ Viśvāmitrah
29. Apadēva-dīkshitaḥ Kauśikah Narasimha-dīkshitaḥ
30. . . . .

## PLATE XXII.

## 1. NIRUP OF KALALE NANJA-RAJAIYA.

A. D. 1763.

Śrī-Nanjunḍa.

Śrī-Lakshminkāntasvāmiyavaru.

Śivaśam-  
bhō Ma-  
hādēva

1. Svabhānu-sam || Mārgaśira-śu 15 llū śrīmatu-Naṇjarājaiyanavaru Pirri-  
patṇada pāru-
2. patyagāra Nāgaiyage sampratiyim kārya adāgi Kalule śrī || yavarrige  
pratisamvatsara-



3. dallô Nanjarâja-tirunâlu yamba nâmankitadalli Śrâvaṇa-ba 6 llô rathô-tsava naḍada ba-
4. ruvahâge nigadi-mâḍisi yî rathôtsavada muṭṭuvali bagye Pirripaṭṇada-staladalli l Rudrapaṭṇada
5. hôbaḷi Karattâlu-grama l yî upagrama saha sarvamânyav-âgi l kam-gu 22 varahâ
6. huṭṭuvali grânavannu vappiṣi yiddhêvey âddarindâ l â-gaḍiyindâ barataka haṇadalli
7. Kaṇṭhirâyi innûru ippattu varahâvannu pratisamvatsaradallô uttarâ koḍisuttâ yi-
8. ddhitâgi l Pirripaṭṇada stalada Karattâle-grâma yî upagrama saha yalle chatussimegû śan-
9. kha-chakra-mudre śilâpratishṭhe-mâḍisikottul grânavannu dēvastânada havâlige nirupâdhika-
10. sarvamânyav-âgi śâśvitavâgi nadaṣikkonḍu baruvadul yî patravannu śyânubhâgara kadita-
11. gaḷige baraṣi punahâ koḍisuvadu

Śrî-Nan-  
junḍa

2. PERSIAN INSCRIPTION IN THE MOSQUE AT BELLUR, NAGAMANGALA TALUK.

A. D. 1786.

1. Kaz barâhîm hasbatullâh
2. Masjid shudshân Baitullâh



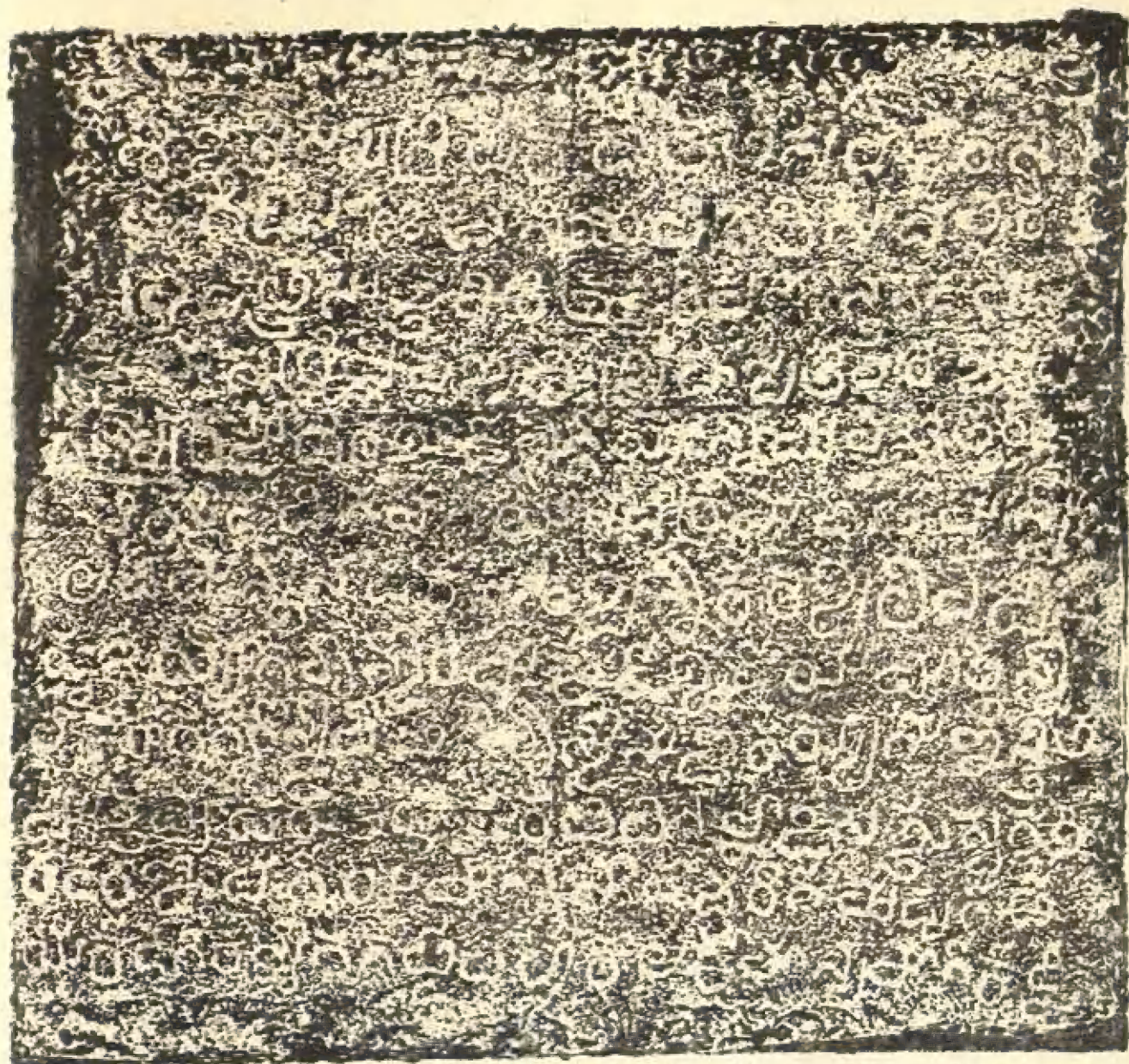
son Vijaya-Krishnavarma-mahādhira of the Gangas as inheriting the good qualities of his father, as having by the prowess of his own arm deprived his enemies of their great wealth and fame and siezed them, as lovingly cherishing the feet of the gods, Brahmans and gurus, as having obtained sovereignty only for the sake of the just government of his subjects, as a touch-stone for testing gold the learned and poets versed in various sciences, as specially skilled among those who expound and practise the science of politics in all its branches, and as having well distributed faithful servants. Then the inscription records that Vijaya-Krishnavarma-mahādhira, in the first year of his increasing great sovereignty, when his victorious camp was at Kavaipāta, on the 13th lunar day in the dark fortnight of the month Āsvayuja, granted, with pouring of water, in the manner of a *Brahmadāya*, the village named Kuraūra, situated in Peratibhōga of Paru-vishaya, to Mātrīsarma, son of Valivēra-chaturvēdi, a Taittirīya-charāṇa of the Rāthītara-gōtra. The grant was made at the instance of the general of Perati and it was to be free from all imposts. Whoever violated the grant either through avarice or ignorance was to be considered as guilty of the five great sins. Then follow four of the usual imprecatory verses after which we are told that by order of the king the copper plates were completed by Chārākki-Murasakella's son Mātrivarma. Paru-vishaya mentioned above is apparently a mistake for Paruvi-vishaya which occurs in several inscriptions (see *Report for 1911*, para 73; *Madras Report on Epigraphy for 1914*, p. 84).

63. This inscription is of interest in several ways. It mentions a new Ganga king, Vijaya-Krishnavarma, not found in any published records of that dynasty. In place of the *Jāhnavēya-kula* of the other grants we have here the simple expression *Ganga-kula*. And when mentioning the above king the word *Gangānām*, "of the Gangas," is prefixed to his name. The epithets usually applied to the first king of the dynasty, Konguṇi-varma, are applied here to Mādhava I, and the latter's epithets to the new king Vijaya-Krishnavarma. But neither the cutting asunder of the stone pillar nor the authorship of the commentary on Dattaka's aphorisms is mentioned. The Nandi plates of Prithivi-Konguṇi or Śrīpurusha (last years *Report*, paras 56-57) afford another instance of the application of the epithets of Konguṇi-varma to a later king of the dynasty. The usual genealogy of the Gangas gives Harivarma as the son of Mādhava I. May Krishnavarma of the present grant stand for Harivarma, Hari and Krishna being synonyms? In the recently discovered Penugonḍa plates of Mādhava II (*Madras Report on Epigraphy for 1914*, pp. 83-84) Āryavarma is mentioned as the son of Mādhava I. Our Krishnavarma may be identical with this Āryavarma. In the Nandi plates of Jayatēja (last year's *Report*, para 61) the name Ajjavarma occurs twice in the Ganga genealogy given in that record, and in EC, 9, Dēvanhalli 74 is mentioned a chief, probably a Ganga, named Ajjavarma. Though these kings or chiefs are later than Āryavarma, still the name appears to have been a common one among the Gangas. Ajjavarma is the same as Āryavarma, *ajja* being the *tadbhava* form of *ārya*. Dr. Fleet is of opinion that the Penugonḍa plates are a genuine early Ganga record of the latter half of the 5th century A. D. (*Journal of the Royal Asiatic Society for 1915*, p. 472). It is a matter for gratification that at least a single genuine Ganga copper grant has at last come to light, confirming to some extent the early Ganga pedigree given in all the grants. With regard to this copper plate inscription, Dr. Fleet says: "In its characters, language and orthography, this record stands all the usual tests; and its execution is good throughout." I venture to think that these remarks also apply to the Bēḍigānhalli grant of Vijaya-Krishnavarma which we have been considering. Its language is rarely corrupt; its orthography is unexceptionable; its characters, which are of an early type, are free from blunders; and its execution is good throughout. Some of its letters are ornamented with small circles as in the Bannahalli plates of Krishnavarma II (EC, 5, Belur 121; *Epigraphia Indica* VI, 16). The alphabet mostly resembles those of the plates of Śivaskandavarma (*Epi. Ind.* I, 2), Śimhavarma (*Ibid.* VIII, 161), Vijaya-Dēvavarma (*Ibid.* IX, 58) and Vijaya-Nandivarma (*Indian Antiquary* V, 175). I would therefore hazard the opinion that this inscription is also a genuine Ganga record of about A. D. 400.

*Śrīpurusha.*

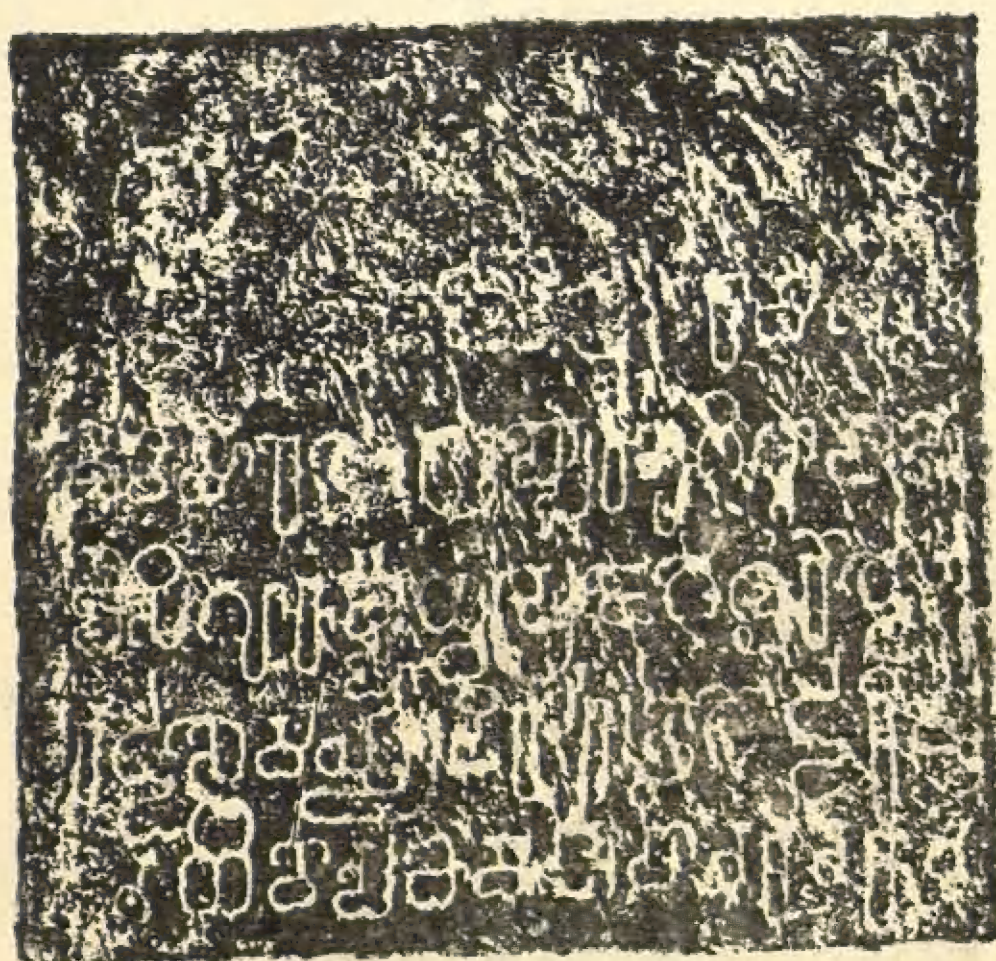
64. An inscription in Channappa's field at Kuppepālya, Māgadi Taluk, (Plate XIX, 2), refers itself to the reign of Śrīpurusha. Unfortunately portions of the





1. STONE INSCRIPTION OF THE CHÔLA KING RÂJÂDHIRÂJA AT VARANÂYAKANHALLI,  
NELAMANGALA TALUK.

A.D. 1050



2. STONE INSCRIPTION OF THE GANGA KING SRÎPURUSHA AT KUPPEPÂLYA,  
MAGADI TALUK.







first and second lines are completely worn. The record says that when Śrīpu [rusha was ruling the earth] and his son Śivamār-Ereyappor was governing Kuṇṇṇil-nāḍu, Kaṭṭāṇe granted as a ? privilege *kārāḷme* to all the subjects residing at Bisigūru. Then follows the usual imprecatory sentence that he who destroys the grant shall be guilty of the five great sins. The date of the epigraph may be about A. D. 800. As far as I know, this is the only record in which Śivamāra is named Śivamār-Ereyappa. A son of his, Mārasinga, is mentioned in the Ganjām plates (EC, 4, Seringapatam 160) with the same affix, and in the Manne plates (EC, 9, Nelamangala 60) of A. D. 797 without the affix; but both these grants have been supposed to be spurious. An inscription at Vijayapura near Talkād (*Report for 1912*, para 72), however, mentions an Ereyappa who was a younger contemporary of Śivamāra as ruling the earth. Two more inscriptions, one at Śravana Belgola (*Report for 1909*, para 59) and one at Hindūpūr (*Madras Report on Epigraphy for 1913*, pp. 92-93) mention an Eraganga as ruling in the middle of the 9th century A. D. All these names probably refer to one and the same individual, different from Nitimārga II who was also known as Ereyappa and Eraganga; and it is very likely that that individual was a son of Śivamāra. Kuṇṇṇil-nāḍu, of which Śivamāra is said to have been the governor, was a district with Kuṇṇṇil, the modern Kunigal, situated only a few miles to the west of the village where the inscription is found, as its chief town. As the same district was governed according to the Kaḍaba plates (EC, 12, Gubbi 61) by Vimalāditya, a chief under the Rāshtrakūṭas, in A. D. 812, Śivamāra's governorship must have preceded this date by a good number of years inasmuch as he must have held the post when he was only a *Yuvarāja*. Bisigūru is the modern Bisakūru, situated close to Kuppepālya. Other indications of its antiquity have been referred to in para 11 above. Kaṭṭāṇe who granted *kārāḷme* to the inhabitants of Bisigūru is evidently identical with the chief Kaḍḍāṇe who is mentioned as a contemporary of Śrīpurusha and Śivamāra in some *viragals* at Hirigundagal, Tumkur Taluk (see *Report for 1910*, para 46). The meaning of the word *kārāḷme* is not quite clear. It is the same as the Tamil *kārāḷmai* which occurs in several inscriptions and the Malayālam *kārāyṁma*. *Kār* and *payanu* or *hayanu*, *paśānam* in Tamil, represent two kinds of crops, the former grown in the rainy season and the latter raised by irrigation. The word *kārāḷar* in Tamil means "agriculturists" or "cultivators." We may therefore suppose that *kārāḷme* represents some concession probably relating to the *kār* crops. Another fragmentary inscription built into the wall of a house in the same village, which appears to record the grant of 80 *kaṇḍugas* of land by some king and ends with the same imprecatory sentence as the other, may belong to the same reign.

#### *Nitimārga II.*

65. A *viragal* in Huchchi's field to the north of Kārbail, Nāgamangala Taluk, (Plate XX, 2), tells us that when Nitimārga-Kongonivarṇa-dharma-mahārājādhirāja, lord of the excellent city of Kovalāla, lord of Nandagiri, śrīmat-Perṇāṇaḍigal was ruling the kingdom and Arambhallava was administering the ? *biḷa-vritti* of Idūḷe, on Ballaha's army approaching Kemboḷal, Paliyu .....la being the general, Ta...yanna fought in the presence of Nitimārga and fell; and that Niḍuvuṭe was granted for him as a *kal-nadu*. Then follows another inscription with a similar introduction, but the latter portion of it is completely worn with the exception of the usual imprecatory sentence at the end. The date of the record may be about A. D. 900. Some peculiar sculptures on the stone were referred to in para 30 above. The Ballaha referred to here is evidently the Rāshtrakūṭa king Krishna II.

66. Another *viragal* (Plate XX, 1) which belongs to the same reign, though the king is not named in it, was found built into the floor in front of the Kamathēśvara shrine in the Nāgēśvara temple at Bēgūr, Bangalore Taluk. It records the death of Pervona-setti, a house-son (*mane-vagati*) of Nāgatara, as also of Buṭṭanapati, son of Nāgatara, in the battle of Bengalūru. EC, 9, Bangalore 83, now in the Bangalore Museum, which records the death of Nāgattara, and Bangalore 87 which records the death of Pēgūra, another house-son of Nāgattara, belong to the same village. All these records are of nearly the same period. The present inscription is of considerable interest as it testifies incidentally to the antiquity of Bengalūru, the modern Bangalore, which must have existed under this name in about A. D. 900. We may now discard the story of Vira-Ballāla (1173-1220) having gone to the hut of an old woman and eaten *bengāḷu* (boiled beans) offered by her (*Mysore II*, 43).



*Mārasimha.*

67. A *viragal* in front of the travellers' bungalow at Nāgamangala, dated in the first year of the coronation of Permanaḍi-Mārasinga-Dēva, records the death, during a cattle-raid, of Tanadakayya, the *gavunḍa* of Iṅṅur, at Addiyāpāṭi. The date of the record is A. D. 961 in which year, according to Mr. Rice, this king succeeded to the throne.

68. A few other epigraphs which, judging from their palaeography, are assignable to the Ganga period, may also be noticed here. A Jaina epitaph, built into the floor in front of the shrine of the goddess in the Nāgēsvara temple at Bēgūr, Bangalore Taluk, records the death of . . . . . ndi-bhaṭṭāra, a disciple of Mōna-bhaṭṭāra. The period of this record may be the middle of the 9th century. Another epitaph at the same village, Bangalore 93, now revised, records the death of a Jaina nun named Mankabbe-kantiyar, who was a disciple of Mālave-kantiyar, who was again a disciple of Panmanandi-bhaṭṭāra. A *viragal* in a field to the north of Māvinkere, Nāgamangala Taluk, makes the simple statement that Gangi-gavunḍa's son Rajayya rescued cattle and died. The date of these two inscriptions is probably A. D. 950. An epigraph to the south of the Kikkēramma temple at Kikkēri, Krishnarājapēṭe Taluk, which may be assigned to about A. D. 1000, mentions the *paṭṭana-svāmi* Māra-gavunḍa of Chaṭṭasuttiya-biḍu; and another, of about the same period, on a rock in the cave temple of Mallikārjuna on the hill at Heggunda, Nelamangala Taluk, states that Musugaḷe-dēva built the tower. A short inscription, of about A. D. 800, to the left of the steps on the smaller hill at Śravaṇa Bēlgoḷa gives merely the title of a visitor—*śri-Raṇadhira* (brave in war). Another in characters of the 9th century on a boulder to the east of Lakki-dōne on the same hill consists of the curious expression "a thousand *gadyānas*." It is not clear what this means. There appears to have once been a structure here sheltered by the boulder. Does the inscription mean that the structure cost so much money? The people of the village seem to think that the epigraph gives information of a treasure of that amount hidden somewhere near the boulder, and several attempts appear to have been made to get at the treasure, but without success.

## THE CHOLAS.

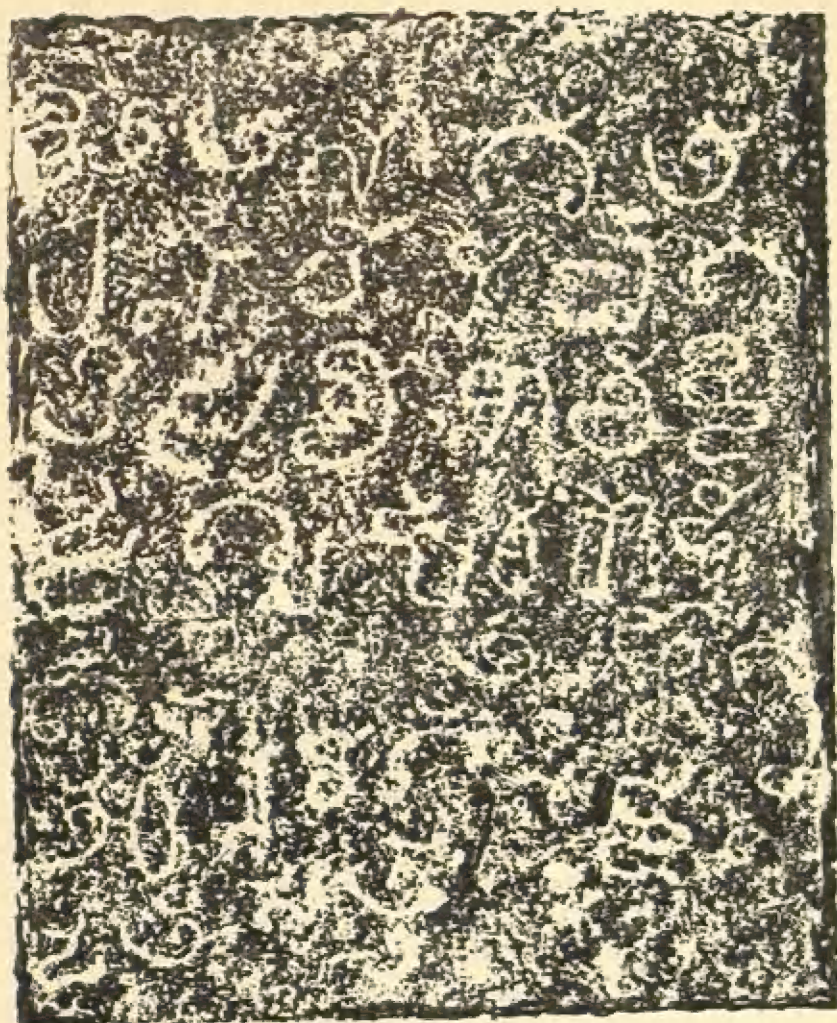
*Rājādhirāja.*

69. Only one inscription relating to the Chōlas was copied during the year: a *viragal* (Plate XIX, 1) near the Ānjanēya temple at Varanāyakanhalli, Nelamangala Taluk. It refers itself to the reign of Rājādhirāja and bears the date A. D. 1050, both the Śaka and regnal years being given. It tells us that on a Thursday which was the 5th lunar day in the dark fortnight of the month of Māgha in the cyclic year Virōdhi corresponding to the Śaka year 973 and the 32nd year of Rājādhirāja-Dēva's reign, Odeyamāttanda-vēlar, Gangegonḍa-Chōla-gavunḍa and Dōrayya, sons of Duggayya-gavunḍa, of Kēsūr in Manne-nāḍu of Daligavāḍi *alias* Vikrama-Chōla-maṇḍala, during the destruction of the village, fought, fell and went to *svarga*; and closes with the statement that to the *āchāri* of Manne-nāḍu who engraved the stone was given exempt from taxes for all time 3 *kaṇḍugas* of wet land below the Mudugere tank. It is rather curious that though the regnal year is given as 32 in words the figures 33 are inserted in the middle. This is evidently a correction made after the words were incised. The Tamil form *āna* occurs instead of the Kannada *āda*.

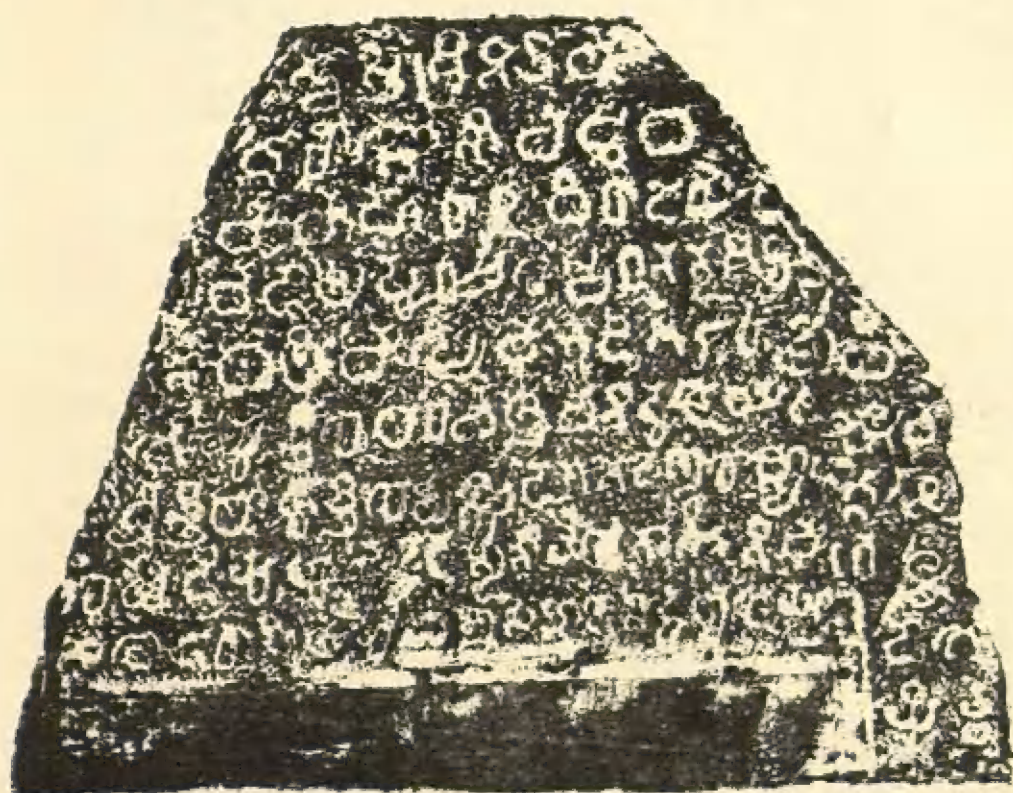
## THE CHALUKYAS.

70. Three inscriptions of the Chālukya dynasty were copied during the year from impressions received from Mr. P. Raja Bahadur Pillay, B.A., B.L., of Secunderabad. The originals are in a ruined māntapa at Nāgai in the Nizam's Dominions (see para 42), two of them on pillars and the remaining one on a slab built into the wall. The two on pillars, though referring themselves to the reigns of two kings, namely, Trailōkyamalla (1042-1068) and Tribhuvanamalla (1076-1126), are really parts of one and the same inscription. They consist of nearly 350 lines, being the longest record copied during the year, and give several interesting details about some feudatories of the Chālukya kings. The third also belongs to the reign of Tribhuvanamalla.



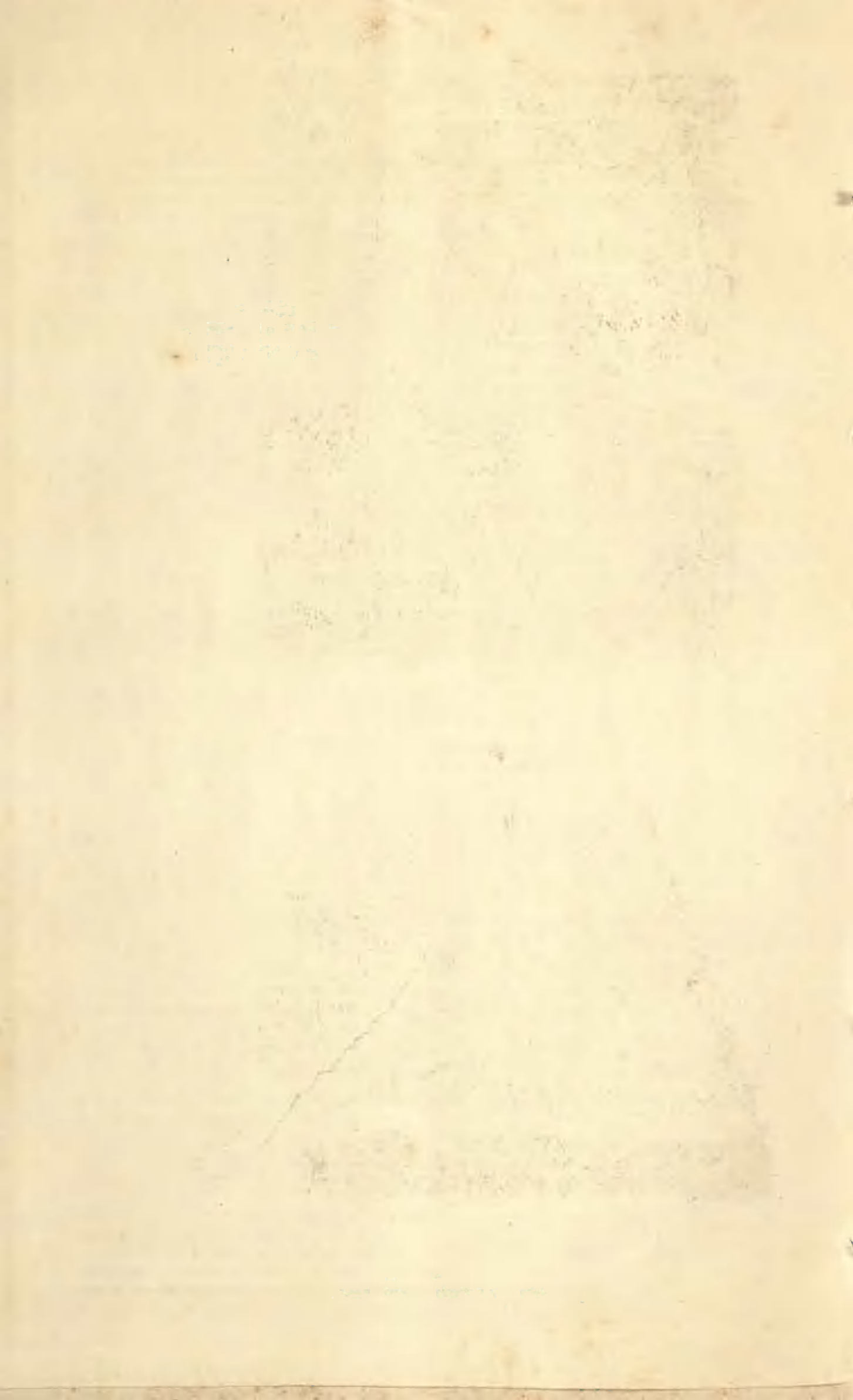


1. VIRAGAL AT BÊGÛR, BANGALORE TALUK.



2. STONE INSCRIPTION OF THE GANGA KING NÎTIMÂRGA II AT KÂRBAIL,  
NAGAMANGALA TALUK.







*Trailôkyamalla.*

71. The long inscription referred to in the previous para is engraved on the three faces of two pillars, one situated inside and the other outside a ruined mantapa at Nâgâi in the Nizam's Dominions. After praise of the Boar incarnation of Vishnu and of the *Trimûrtis*, the record proceeds to give details of the genealogy of the Châlukyas thus:—Brahmâ; his son, sprung from his mind, was Svâyambhuva-Manu; his son was Manavya, after whom the Châlukyas styled themselves *Mânavya-sagôtras*; his son was Harita; his son was Hârîti; his son was Châlukya, from whom the Châlukya line attained eminence. That line was different from those of the Nandas, the Kadambas and the Guptas. Many renowned kings, such as Vishnuvardhana-Vijayâditya, arose in that line. Satyâśraya ruled the earth; he was succeeded by Ayôdhyâpuri-Satyâśraya, after whom the family became known as Satyâśraya-kula. As the kings of this family seized the Lakshmi of other kings by the forelock and brought her to their kingdom, the latter was known as Kuntala-vishaya. They received the peacock banner from Subrahmanya, the boar ensign from Padmajôdbhava (Vishnu) and a parasol from the goddess Kâtâyâni. Among them was Tailapa, his son Satyâśraya, his younger brother Daśavarma, his son Vikramâditya, his younger brother Ayyapa, his younger brother Simha-bhûpa or Jayasimha. The last vanquished the Chôla king and put him to flight. His son, with the title Râya-Nârâyana, was Trailôkyamalla. He burnt Dhârâ and Kânci, killed the Chôla king, sacked Ujjayini and captured Belliyagundu. He killed the strong Chôla king single-handed, though opposed by a large army. He was also known as Âhavamalla and had another title Viramârtañdadêva. Then follows an account of one of his feudatories named Madhusûdana:—The king protected the earth maintaining the four castes in their legitimate duties and observances, and the Brahman caste, the highest among them, prospered by his favor. In that caste arose Gôvinda; his wife was Êchikabbe; and their son Kâlîdâsa-dandâdhipa, who promoted the prosperity of the Châlukya kingdom. His younger brothers were Nimba-dandâdhipa and Viddarâja-dandâdhipa. Pre-eminent among the three brothers was Kâlîdâsa with the title Sangrâma-kanthirava. At a time when, owing to the treachery of the *mahâ-sâmantas* and the *mañdalikas*, the kingdom was about to slip away from his hands, the credit of having saved and secured it to Jayasimha, just as a ship about to sink being tossed by the waves is saved by means of an anchor (*bingundu*), belongs to none other than Kâlîdâsa. He, wife was Rebbanabbe, and their son Gôvindarâja. His younger brother, with the title Dandânâtha-Gôkula-pâla, was Bâchirâja. He procured the empire for his lord, killed his enemies, vanquished the Chôla, the Mâlavya, Irungôla and Dhôra, slew them and brought their heads. His younger brothers were Madhusûdana, Kêśava, Chaṭṭa, Rêcha and Malla. Pre-eminent among the seven brothers was Madhusûdana, also known as Mâdhava-dandânâtha, with the title Dandânâtha-Tripêtra. He protected his lord's kingdom by putting down the Chôla, Ândhra, Mâlavya, Anga, Pâunâṭa, Śaka, Âbhîra and Magadha kings, as well as the king of Dhârâ. Among emperors four, namely, Hari, Râma, Kaurava and Râya-kanthirava (Trailôkyamalla) have obtained great renown; similarly, among devoted servants four, namely, Garuḍa, Hanumân, Karṇa and Dandânâtha-Tripêtra (Madhusûdana) have become deservedly famous. Madhusûdana, who was of the Vapasa family and Vasishṭha-gôtra, and who excelled Mudrâ-Râkshasa, Châpakya, Kâmandaka, Bṛihaspati and Yugandharâyana in politics, was made *yuvârâja* by the Châlukya-chakrêśvara with whom he was a great favorite. He was *mahâ-sandhi-vigrahâdhipati* and *Karṇâṭaka-sandhi-vigrahâdhipati*. After giving a string of his further praises the inscription records that he built in the *agrahâra* Nâgavâvi—the chief town in the Eralu 300 of the Kuntala country, which his father Kâlîdâsa-dandânâyaka had founded for the support of 400 Brahmans well versed in the four Vêdas, having obtained it along with a copper grant from the king—a temple styled Katakakama!Arka in honor of the *Trimûrtis*, the Râmêśvara temple with the Râmatirtha, and the Madhusûdana temple, so named after himself, adorned with female figures, towers, gold finials touching the clouds, dancing halls, golden Garuḍa-pillars, gateways of three storeys, lofty enclosures, rooms for lodging *êkadanḍis*, *tridenḍis*, *snâtaka* and other classes of Brahmachâris, *hamsas*, and *paramahamsas*, and *maṭhas* for the study of the Vêdas and Vêdângas in all their various *sâkhas*; and, having obtained as a gift some lands from Trailôkyamalla on the occasion of the *uttarâyana-sankrânti* on Tuesday, the 5th lunar day in the dark fortnight of Pusya of the cyclic year Śubhakrit corresponding to the Śaka year 984 (A. D. 1063), when he, having stopped the journey, was encamped



for many days at Benneyadaṇḍu, and some from the lord of Māhishmati, a descendant of Kṛitavīrya, Boddināycha, granted for their maintenance 725 *mattar* of land, 6 house-sites and 2 more *mattar* of his own wet land. Among the titles applied to Madhusūdana may be mentioned *samadhigata-panchamahāśabda*, *mahā-prachāṇḍa-dāṇḍanāyaka*, *kaṭita-verggaḍe*, *Kannāḍa-sandhivigrahi*, a scent elephant of his father and promoter of the prosperity of the Chālukya kingdom. The descent of Boddināycha is given thus—The lord of Māhishmati, born in the line of Kṛitavīrya, was Lōkasamartha; his son Eraga; his son Saivalōka; his son Kōrarāditya; his son Ānega; his son Aṇḍurachanda; his sons Lōka, Aicha and Bijja; Aicha's sons were Chanda, Eraga, Lōka, Bijja, Bācha, Gonka, Malla and Mūgatayya; Eraga's son was Boddināycha. Among his titles are—entitled to the band of five chief instruments, mahā-maṇḍalēśvara, lord of the excellent city of Māhishmati, sun to the lotus the Ahihaya family and a bee at the lotus feet of the god Lōkēśvara. This much of the record may be considered as the first part. The remaining portion, which registers a grant of a later date in a later reign, will be noticed in the next para.

#### *Tribhuvanamalla.*

72. Madhusūdana, noticed at length in the previous para, had Mālaladēvi for his wife, and their son, with the title Sangrāma-kanthirava, was Kālidāsa-dāṇḍanātha. The latter enlarged the kingdom of his lord Tribhuvanamalla, with whom he was a great favorite. The inscription then goes on to say that, having obtained as a gift the village Tālakaganige from Tribhuvanamalla on the occasion of a lunar eclipse on Sunday, the full-moon day in Bhādrapada of the cyclic year Krōdhana corresponding to the Chālukya-Vikrama year 10 (A. D. 1085), and some lands from the mahā-maṇḍalēśvara, lord of Māhishmati, Lōkarasa, who was the ruler of the Eralu 300 and the Iruti 300, Kālidāsa granted for the god Madhusūdana named Vāṇasānvaya-Purandara of Nāgavāvi and the 400 *mahājanas* of that place 1045 *mattar* of land, 2 *mattar* of flower gardens and 3 house-sites. Then follow details of the allotment of lands to Brahmans and temple servants:—To Jananaya-bhaṭṭōpādhyāya 50 *mattar*; to Brahmapuri Donaya-bhaṭṭa 20 *mattar*; to Dēbiya Maṇangiya 20 *mattar*; to the Purāṇa-bhaṭṭa for reading Purāṇas in the temple and the maṭha 40 *mattar*; to 4 masons for effecting repairs to the temple 60 *mattar*; to Nāraṇayya-nāyaka 60 *mattar*; to 4 *ghaṭigeya-mānigaḷ* of the god 50 *mattar*; to Guṇḍeya-shaṇangi 15 *mattar*; to Doreya-shaṇangi 15 *mattar*; to Rudra-shaṇangi 15 *mattar*; to 2 *dēhaṭigaḷ* (*archaks*) who worship the god observing *Brahmacharya* (celebacy), *nakta-bhōjana* (eating at night) and *adhaś-sayana* (sleeping on the ground) 49 *mattar*; to the female cook who prepares offerings for the god 8 *mattar*; to 3 watchmen 45 *mattar*; to 2 singers (*pālavigaḷ*) and 4 drummers 30 *mattar*; to 2 companies of songsters 60 *mattar*; to 2 dancing girls 40 *mattar*; to 4 dancing girls standing at the pillars 35 *mattar*; to the whitewasher 15 *mattar*. The produce of the remaining lands was to be utilised for repairs, preparation of ornaments for the god and feeding strangers. We are then told that the Brahman Nāraṇayya-nāyaka, protector of the *dāṇḍanāyaka*'s charities, caused the Traipurushadēva (Trimūrti), Rāmēśvara and Madhusūdana temples together with the Rāmātirtha to be built at the instance of the great minister, and that the sculptor who worked at the temple was Nāgōja, an expert in sculpture and other arts and a servant of Nāraṇayya-nāyaka. Then follow two usual final verses and the record closes with the statement that the charity is placed under the protection of Rāma. About the lord of Māhishmati, Lōkarasa, from whom Kālidāsa obtained lands, it is stated that he was a moon in the sky of the Ahihaya lineage and that, while his lord Tribhuvanamalla was looking on, he slew with his sword at Kalyāṇa the terrible Bamma who had the titles Bhārgava, Sandarasa and Kōrādya. Lōkarasa was probably the son of Boddināycha of the previous para. Among the epithets applied to Kālidāsa, besides those already mentioned in connection with his father Madhusūdana, are—discusser of literature, sun to the lotus the army, a Bṛihaspati in politics, a Garuḍa in daring, a Karna in truth, a royal swan to the pond the Bāṇasa family, an ear-ornament to Sarasvati, a lion in battle, a Murāri in natural disposition, destroyer of the armies on both the sides.

73. This record from the Nizam's Dominions, though partly similar to the few from that State already brought to light (see Dr. Fleet's *Kanarese Dynasties*, page 339), contains some points of interest which deserve notice. It consists mostly of Kannada verses and may be looked upon as a fine specimen of Kannada composition.



The genealogy of the Chālukya kings given in it agrees with the published lists. The published copper grants of their dynasty style the Chālukyas sons of Hārīti, while the present epigraph, along with a few others, names Hārīti, son of Harita, as one of their ancestors. Jayasimha II is said to have vanquished the Chōla king. This Chōla king is evidently Rajēndra-Chōla, whose inscriptions, however, state that he routed Jayasimha II. The titles Rāya-Nārāyaṇa and Viramārtanda-dēva are applied to Trailōkyamalla, who is stated to have burnt Dhārā and Kānchi, to have killed the Chōla king and to have sacked Ujjayini and seized Belliyagundu. The Chōla king in this case is Rajādhirāja who fell in the battle of Koppam. It is not clear which place is meant by Belliyagundu. We are then introduced to a line of Brahman feudatories of the Chālukyas, who appear to have wielded considerable power and to have faithfully served successive rulers of the dynasty. Of these, Kālidāsa is said to have secured the kingdom to his lord Jayasimha when owing to the treachery of the *mahā-sāmantas* and the *maṇḍalīkas* he was about to lose it. It is not quite clear which historical event is alluded to here. One of his sons, Bāchirāja, is said to have slain the Chōla, the Mālavya, Irungōla and Dhōra; and another, Madhusūdana, to have subjugated the Chōla, Āndhra, Malaya, Anga, Pānnāta, Śaka, Ābhira and Magadha kings as well as the king of Dhārā. Of those said to have been killed by Bāchirāja, the Chōla was perhaps Rajādhirāja already referred to and Irungōla was a Chōla chief who ruled in the neighbourhood of Sira, Tumkur District. May Dhōra refer to the Hoysala king? Madhusūdana's son Kālidāsa was also a high officer under Tribhuvanamalla. We thus see that three generations of these Brahman chiefs served under three successive kings. Nāgāi, the old Nāgavāvi, appears to have once been a place of some importance. It was the chief town of the Eṅalu 300. Trailōkyamalla is said to have made the grant to Madhusūdana in A. D. 1063 while encamped for many days at Beṇṇeyadanḍu, having stopped further journey. This appears to be the meaning of the expression *Beṇṇeyadanḍina palavum devasad uppayana-vidinōl*. *Uppayana* means the 'cessation of a journey.' A similar expression, *Nāḍaviy uppayana-vidinōl*, occurs in another inscription in connection with Vikramāditya (*Kanarese Dynasties*, page 446). The inscription also brings to notice a line of chiefs of the Ahihaya (Haihaya) family, who were lords of Māhishmati and descendants of Kritavīrya. There are also other records in the Nizam's Dominions which refer to these chiefs (*Ibid.* page 439), though not in such detail. One of these chiefs, Boddināycha, is described as a bee at the lotus feet of the god Lōkēśvara. The reference is evidently to the Lōkēśvara temple at Handarika in the Nizam's Dominions (*Ibid.* page 339.) Another chief, Lōkarasa, who granted some lands to Kālidāsa II, is mentioned as a subordinate of Tribhuvanamalla and as having killed at Kalyāṇa in the presence of the king a fierce chief named Bamma, who had the titles Bhārgava, Sandarasa and Kōrāḍya. Finally, the inscription brings to our notice an artist of the 11th century of the name of Nāgōja who was an expert in sculpture and other arts.

74. We may now proceed to notice the remaining inscription from the Nizam's Dominions which, as stated above (para 70), is on a slab built into the wall of the ruined mantapa at Nāgāi, and bears the date A. D. 1092. It tells us that the great minister, *rājādhyaksha*, *kaḍita-verggaḍe*, Kannaḍa-sandhivigrahi (with other titles as given in para 72), daṇḍanāyaka-Kālimarasa, *i.e.*, Kālidāsa II, the 400 *mahājānas* endowed with *yama* and other ascetic qualities (named) of the *agrahāra* Nāgavāvi and all the merchants of the place, having met together, granted, on the occasion of a lunar eclipse on Sunday, the full-moon day of Vaiśākha in the cyclic year Āngira corresponding to the 17th year of the Chālukya-Vikrama era (A. D. 1092), certain dues to provide for the decorations, offerings, Chaitra, Pavitra and other festivals of the god Lakshmanēśvara in front of the god Rāmēśvara; and that they allotted the money paid by those who took oaths in the presence of the god for the repair of the tower of the Rāmēśvara temple. All the income was to be deposited with respectable merchants and drawn upon for legitimate expenses for the service of the god. After one of the usual imprecatory verses the record concludes with the statement that he who violates the charity shall be guilty of the sin of having broken a linga.

#### THE HOYSALAS.

75. A good number of the inscriptions copied during the year relates to the Hoysala dynasty. They begin in the reign of Vinayāditya and end in the reign of



Ballāla III, covering a period of nearly 290 years from A. D. 1047 to A. D. 1335. A few early records of the dynasty were copied at Tonachi, Krishnarājpēte Taluk, and Bindiganavale, Nāgamangala Taluk. Some *viragals* of the 12th and 13th centuries found at Agrahāra-Bāchahalli, Krishnarājpēte Taluk, are of interest as giving an account of the suicide committed by a line of chiefs on the death of their successive overlords from Vishnuvardhana to Nārasimha III. One of the epigraphs copied at Bellār, Nāgamangala Taluk, is a good specimen of Kannada poetical composition. A few printed inscriptions which have now been revised will also be noticed under this head.

#### *Vinayāditya.*

76. An inscription (Plate XXI, 1) found on the back of the stone containing EC, 4, Krishnarājpēte 58 at Tonachi, refers itself to the reign of this king, whom it styles Tribhuvanamalla-Poysala-Dēva, and registers a grant to two Śiva temples. The date given is Śaka 954 coupled with the cyclic year Sarvajitu. But the cyclic year corresponding to 954 is Prajāpati, and the Śaka year corresponding to Sarvajitu is 970, 16 years later than the date given in the record. The latter, Śaka 970 (A. D. 1047), appears to be the date intended. The epigraph tells us that during the rule of the mahā-maṇḍalēśvara, Tribhuvanamalla-Hoysala-Dēva, the.....six-thousand of Talekāḍu, the..... thousand of Kīrunagara and the *dēsi* of the 18 countries, having met together, granted certain dues for the gods Ankakāradēva and Nagarēśvara. Then follows this imprecatory sentence—He who destroys this charity is guilty of the sin of having destroyed a tank, a grove and a tawny cow. The *dēsi* were to maintain the charity. The record closes with one of the usual final verses. The inscription Krishnarājpēte 58 on the other side of the same stone, which has now been revised, records the grant of certain dues by Medakke-veggade Chaṭṭayya and Gōla-gavunḍa of Tolanche for the god Ankakāradēva. This record is of about the same period as the one noticed above. Another inscription on a *viragal* lying in the bed of the tank at Bindiganavale, Nāgamangala Taluk, dated A. D. 1089, says that some one died in a cattle-raid during the rule of Poysala. Poysala here evidently refers to Vinayāditya.

#### *Ballāla I.*

77. An inscription at Mārugōnahalli, EC, 4, Krishnarājpēte 55, now revised, appears to record the death of Bāgiyabe, wife of Bāchi-gavunḍa, in A. D. 1102 during the rule of (with titles as given in the book) Ballāla-Poysala-Dēva. The stone was set up by Bīva-gavunḍa.

#### *Vishnuvardhana.*

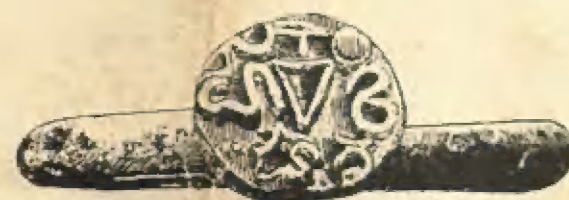
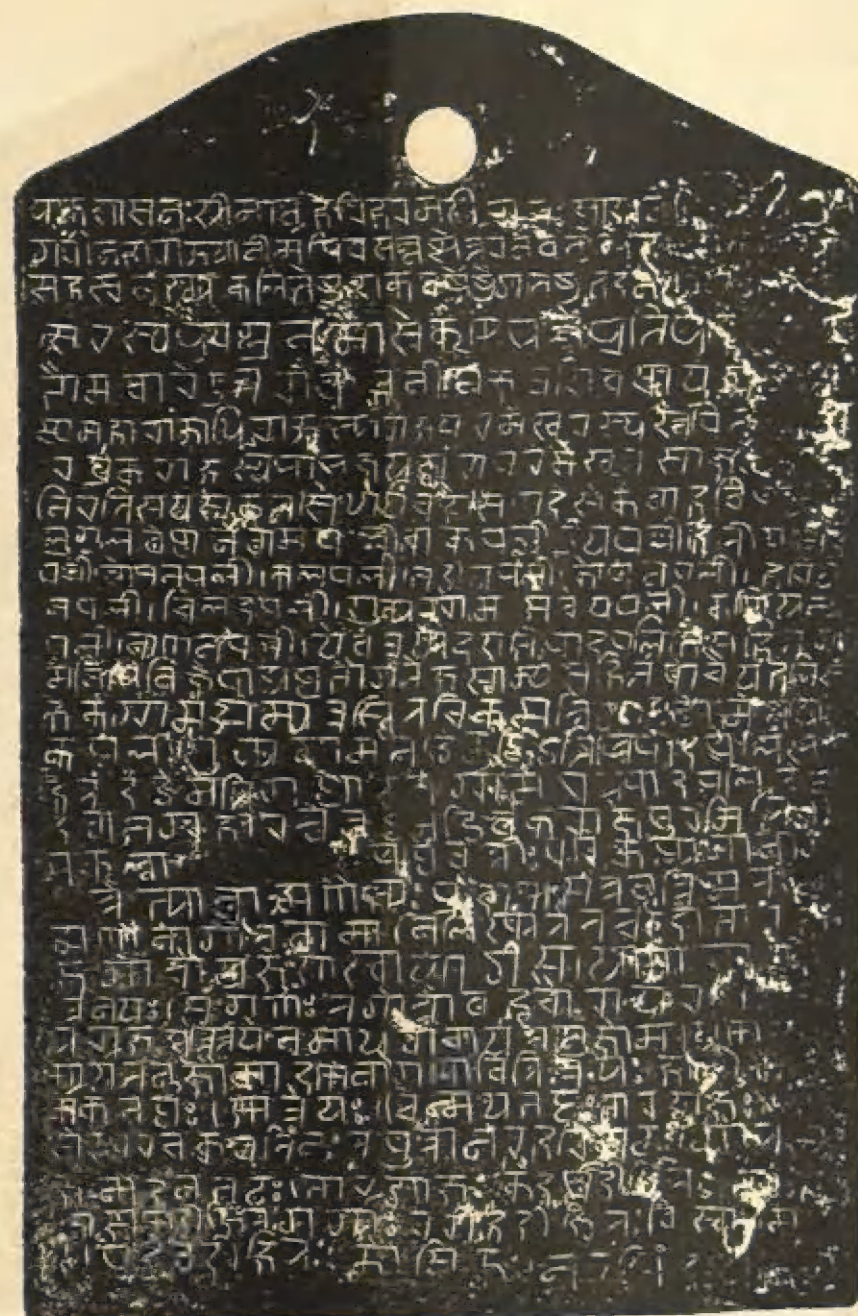
78. There are several records of the reign of Vishnuvardhana. The earliest of them is an inscription at Kikkēri, EC, 4 Krishnarājpēte 49, which has been found on close examination to be dated in Śaka 1034, the year Kara for Khara (A. D. 1111), and not in Śaka 1017, the year Yuva, as printed. In this inscription Vishnuvardhana is named Poysala-Dēva. An epigraph in the *prākāra* of the Arkēśvara temple at Hirikalale, Krishnarājpēte Taluk, dated in A. D. 1113, records that when the entitled to the band of five chief instruments, mahā-maṇḍalēśvara, lord of the excellent city of Dvārāvati, sun in the sky of the Yadava family, crest-jewel of rectitude, champion over the Malepas, possessor of these and other titles, Tribhuvanamalla-Vishnuvardhana-Hoysala-Dēva was ruling the Gangavādi 96,000 in peace, his faithful servant, the warrior Chinna, who was the governor of the Mankike 12, washing the feet of Sōmarāsi-jīya, granted to him, with pouring of water, certain lands (specified) for the god Svayambhu-Ankakāradēva of Hiriyakalale and entrusted him with the management of the temple. After a verse in praise of Sōmarāsi the record closes with one of the usual final verses. The warrior Chinna is described as the equal of Karna in liberality, self-respect, heroism and truthfulness, and as superior to Garuḍa and Hanumān in devotion to his master. This stone is engraved on the back and sides also with four more short inscriptions of the same date recording grants by different individuals for perpetual lamps, etc., for the same god. Another epigraph in front of the Siddhēśvara temple at Tonachi, Krishnarājpēte Taluk, records the grant of the tax on oil mills for the maintenance of a perpetual lamp for the god Mahādēva of Tolache by Nārāya-veggade, the customs-officer of Surigeya-Nāgayya. Here the king is not named; but we know from other records (see *Report* for 1912, para 84) that Surigeya-Nāgayya was a minister of his. By



1. STONE INSCRIPTION OF THE HOYSALA KING VINAYADITYA AT  
TONACHI, KRISHNARAJAPETE TALUK, A.D. 1047.

2. AGRAHARA BACHAHALLI PLATES OF HARIHARA II. A.D. 1377.  
(THIRD PLATE)

PL. XXI



SEAL







order of the king he built the front maṇṭapa of the temple of the goddess at Tonṇūr (*Report* for 1908, para 38). The date of this record may be about A. D. 1117. EC, 4, Krishnarājapēṭe 3, now completely copied, bears the date A. D. 1118. Dēnikabbe built the basti mentioned in it at Kattarighaṭṭa. None but those who belonged to the Postaka-gachchha of the Dēśiga-gaṇa of the Mūla-saṅgha had a right to the lands granted. The record closes with a few verses in praise of Divākaraṇandi-siddhānti and his disciple Kukkuṭāsana-Maladhāri, to whose disciple Śubhachandra-siddhānta-dēva the grant was made. Another record of Vishnuvardhana at Sāsale, Krishnarājapēṭe 62, now revised, was found to be dated in Plava (A. D. 1121) and not Pramādi. The grant recorded in it was made to Kaṇṇakāṇṭha-jīya, the *sthānapati* or manager of the temple at Sāsalu, who was the son-in-law of Nāgarāsi. The grantee is also named in two other inscriptions of Vishnuvardhana, EC, 4, Yedatore 6, of 1116 and another at Nāranāpura of the same taluk, of 1139 (*Report* for 1913, para 75). One more record of the same king at Bhadrakoppalu, Krishnarājapēṭe 59, now fully copied, registers a grant of land by Śrīma.....dēva of Nangali for the god Ankakāradēva of Tolache on the occasion of the *uttarāyana-sankrānti*. The year is not given, but the date may be about A. D. 1120. A Tamil *viragāl* near the Anjanēya temple at Varanāyakanhalli, Nēlamangala Taluk, which appears to be dated in A. D. 1128, records that during the rule of the mahā-maṇḍalēśvara, Tribhuvanamalla, capturer of Talaikkāḍu Kongu Nangili Uchehangī Pānungal and Vanavāsi, Bhujabāla-Vira-Ganga-Poysāla-Dēvar, Bēlūran Kēttagāmunḍan's son Śīla-gāmunḍan fell, having been stabbed by Puṛkoḍināḍālvār..... Mannai-nāḍu. The only record of this reign that remains to be noticed is one on the left jamb of the north doorway of the Śāntiśvara-basti at Kambadahalli, Nāgamangala Taluk. It supplies the important information that the basti was built by Boppa, son of Ganga-Rāja, the celebrated general of Vishnuvardhana. The architect who designed and built the basti was Drōhagharattāchāri, so named evidently after Ganga-Rāja one of whose titles was Drōhagharattā. From EC, 5, Belur 124 we learn that Boppa built the Pārsvanātha-basti at Bastihalli near Halebid in memory of his father Ganga-Rāja who died in 1133. The present basti and the inscription may also be of about the same period.

#### Nārasimha I.

79. About half a dozen records of the reign of Nārasimha I were copied during the year. One of them on a beam in front of the image of Śāntiśvara in the Śāntiśvara-basti at Kambadahalli, Nāgamangala Taluk, states that, as Kambadahalli granted by the senior king (*hirīya-dēva*), i.e., Vishnuvardhana, before the mahā-maṇḍalēśvara, Jagadēkamalla, capturer of Talaikkāḍu, Nārasimha-Poysāla-Dēva, was found insufficient for the service of the god and gifts of food, the king granted on the occasion of the *uttarāyana-sankrānti* in the year Krōdhana to Marīyāne-daṇḍanāyaka and Bharatimayya-daṇḍanāyaka, lay disciples of Gaṇḍa-vimukta-siddhānta-dēva, the village Modaliyahalli for the service of Śāntinātha and gifts of food. The two daṇḍanāyakas mentioned here were brothers who also served under Vishnuvardhana (EC, 4, Nāgamangala 32; Sr. Bel. 115). The year Krōdhana of this record stands for A. D. 1145. Another at Hosaholalu, EC, 4, Krishnarājapēṭe 4, now revised, appears to refer to a battle that took place in A. D. 1162 between Nārasimha I and Bijjala of the Kalachurya dynasty. It tells us that on Besada and Dāviraga coming to fight with the mahā-maṇḍalēśvara, Tribhuvanamalla, capturer of Talaikkāḍu, bhujabāla-Vira-Ganga-Nārasingha-Dēva at the instance of Bijjala, the uplifter of the kingdom, crest-jewel of ministers, Lakumaya-nāyaka marched against them, and that in the battle that followed Bimeya-nāyaka of the ?*upparavaṭṭa* of Hosaholalu displayed his valour by pursuing the cavalry and killing the horses. His son Bācha and others set up the god Bbimēśvara in his name and granted some lands, washing the feet of Maṣaṇa-jīya. EC, 7, Shikārpur 102, of 1162, clearly tells us that Bijjala came to subdue the southern region and encamped at Baḷligāve (Belgāmi). Another to the right of the Śiva temple at Tenginagaṭṭa, Krishnarājapēṭe Taluk, records the erection of that temple which it styles the Hoysalēśvara and a grant of land for the same on Thursday, the 5th lunar day of the bright fortnight of Bhādrapada in the year Hēmaḷambi corresponding to the Śaka year 1055 by the general Kāvanna, son of Kolliyaṇṇa, the general of Tenginagaṭṭa, and Chāmunḍavve, the general Kāṭeya-nāyaka, Chikadēva, and Heggade Munjaṇṇa described as a son to others' wives, a Kārṇa in



truth and a worshipper of the feet of the god Viśvēśvara, during the rule at Dōra-samudra of the mahā-maṇḍalēśvara, Tribhuvanamalla, capturer of Talakāḍu, Gangavāḍi, Nonambavāḍi, Kongu, Nangali, Banavase, Hānūngallu and Uchchangi, bhujabala-Vīra-Ganga-pratāpa-Hoysana-Narasinga-Dēva. Kāvanna and the others also built a tank and made the above grant in favour of the temple to Sankarāsi and Padmarāsi. Some lands were also granted to Bammōja, son of Pōlōja of Kikkēri, who was apparently the builder of the temple. This charity was to be maintained and carried on by Basareyasāvanta and Kōtisāvanta. The date given in the record seems to be quite wrong. If we take Śaka 1055, which is given in words, as correct, the corresponding cyclic year is Paridhāvi, A. D. 1132, in which Nārasimha I was not even born, his birth having taken place in Pramādi, the next year (EC, 5, Belur 124.) On the other hand, if we take Hēmaḷambi as correct, the year corresponding to it, A. D. 1177, does not fall within his reign. From Belur 93, however, we learn that he was crowned from the day of his birth. Even this statement does not help us in the present case. Another unfinished inscription to the west of the temple at the same village opens with the titles of Bhujabala-Vishnu-pratapa-Jagadēkamalla-Hoysala-śrī-Nārasingha-Dēva and says that he ruled the earth residing in the capital Koṇḍāla. Then follows a string of epithets of a son of Kolliyaṃya, the senior general of Tenginakatta, mentioned in the previous inscription. The titles applied to Nārasimha are—Entitled to the band of five chief instruments, mahā-maṇḍalēśvara, lord of the excellent city of Dvārāvati, son in the sky of the Yādava family, crest-jewel of rectitude, king of the hill chiefs, champion over the Malepas, a thunder-bolt to the mountain the head of proud *maṇḍalīkas*, Tribhuvanamalla, and capturer of Talakāḍu, etc., as in the previous inscription with Halasuge added. Among the epithets applied to Kolliyaṃya's son are: possessor of all titles, a Sahasrabāhu (Kārtavīryārjuna) or a Tripētra (Śiva) in battle, a Rādhēya (Karna) in truth, champion over traitors to their lord, an armour to the body of his master, and a sun among warriors. The information that Koṇḍāla was a capital of Nārasimha I appears to be new. The place is probably identical with Koḍāla of Krishnarājapēte Taluk.

80. Of the other records of this king, one built into the east wall of the kitchen of the Gangādharaśvara temple at Śivaganga, Nelamangala Taluk, states that, while the mahā-maṇḍalēśvara, Tribhuvanamalla, bhujabala-Vīra-Ganga-Hoysala-śrī-Nārasingha-Dēva was ruling the earth under the shadow of his sole umbrella, the great minister, senior general Babbayya's son the great minister, *sarvādhi-kāri*, *sēnādhipati*, senior general Chokimayya caused a maṇṭapa to be built for the spiritual welfare of his mother Mallikavve. The maṇṭapa that was built is evidently the building in which the inscription is found. Chokkimayya was a celebrated general under Vishnuvardhana also. He is referred to in EC, 5, Hassan 69 (here his name is wrongly printed as Bōkimayya) and EC, 10, Bowringpet 9, both of which are dated in 1155. He is styled Vishnuvardhana's Garuḍa in the above records, the second record also telling us that he restored the Bētamangala tank which is now used for the water-supply of the Kolar Gold Fields. Another epigraph at the same place records that śrī-Nārasingha-Dēva's Kūsa-Basavaṇa, son of Heggade Māchimaṃya of Koṭṭāra and Hollave, set up a lamp-pillar on the Śivaganga hill and erected a temple of Bhairava; and that to provide for lamps being lighted on every new-moon day and for offerings of the god he purchased Hīṇḍisagere and granted it to Maḍamāḍeya who was to carry on the charity. The lamp-pillar set up by Kūsa-Basavaṇa is the Tirtha-pillar on the summit of the Śivaganga hill (see para 16), from beneath which a small quantity of water oozes on the day of the winter solstice or *makara-sankrānti*. The Tirtha-pillar also bears inscriptions on all the four faces, each of them stating that the pillar was set up by Kūsa-Basavaṇa, son of Heggade Māchimaṃya of Koṭṭāra and Hollave. He appears to have been an officer under Nārasimha I whose name is also given in all the four inscriptions on the pillar. The period of these records may be about 1155. One more inscription to be noticed of this reign is on the back of the image of Vardhamāna in the Vardhamāna-basti at Sankigatta, Magadi Taluk. This inscription has already been referred to in para 12 above. It has been rendered fragmentary by carving the image of Vardhamāna out of the stone. The available portion of the record gives the usual genealogy of the Hoysalas from Vinayāditya to Nārasimha I, its contents being similar to those of Śravaṇa Belgoḷa 124 as far as it goes.



### Ballāla II.

81. There are three records of Ballāla II. A *viragal* at Agrahāra-Bāchahalli, EC, 4, Krishnarājapēte 6, which has now been revised, records the death in 1179 of Babbeya-nāyaka, son of Hoysala-seṭṭi of Bāchiyahalli, in a battle between Ballāla II and the Kalachurya king Sankama. The record opens thus—While the mahā-maṇḍalēśvara, capturer of Talakāḍu Kongu Nangali Gangavāḍi Nonambavāḍi Banavase Hānūngallu and Halasige, bhujabāla-Vīra-Ganga, unassisted hero, Sanivārasiddhi, Giridurgamalla, a Rāma in firmness of character, niśśanka-pratāpa-Hoysala-vīra-Ballāla-Dēva was in the residence of the capital Dōrasamudra, ruling the earth in peace and wisdom, a servant of his was the mahā-prabhu, nanniyamēru, a Dharmarāja of the Kali age, ruler of Kabāhu-nāḍu, possessor of all virtues, Gandanārāyaṇa-seṭṭi of Bāchiyahalli. Then follow 3 verses in praise of his son Hoysala-seṭṭi. His mother was Bichavve, younger brothers Bōkaṇa, Jammacha and Bāba-Chāmūṇḍarāya, and his son Babba. The *paṭṭa* (dignity) of Hoysala-seṭṭi was appropriate to him. May Śiva grant him all his desires! The lion of Hoysala-seṭṭi's munificence chased away with fury the elephant of the poets' poverty. We are then told that to the mahā-prabhu, promoter of the Baṇanju-dharma, uplifter of *dēśimukha*, *dēśiyācharaṇa* and *ubhayadēśi*, Hoysala-seṭṭi and Māchavve-seṭṭiti was born, the glory of the family, scent elephant of his father, possessor of all titles, the mahā-sāmanta, *birudara-gōva*, obtainer of boons from Vīra-Lakshmi and Vijaya-Lakshmi, a lion to the elephants the hostile titled *sāmantas*, a *bhērūṇḍa* to the *śarabhas* the.....*sāmantas*, an expert in playing the four kinds (*tata*, *vitata*, *ghana* and *sushira*) of musical instruments, (with several other epithets) the Kanṇaḍiga warrior Babbeya-nāyaka; that on Ballāla-Dēva at Dōrasamudra sending for him and ordering him to fight against the army of Sankama-Dēva, he went and fought with great valour killing several *maṇḍalikas* and cutting to pieces numerous warriors, so that the battle-field was filled with corpses and streams of blood; and that being pierced at the heart by an arrow he fell and became the darling of celestial nymphs who amidst showers of celestial flowers carried him to the world of gods and gave him an honored seat in their midst. From EC, 7, Shikārpur 96 we learn that Sankama paid a visit to Belgāmi in 1179, accompanied by his chief officers. Another *viragal* at the same village (Plate IX, 2) which also opens like the previous inscription with an account of Hoysala-seṭṭi, and describes his son Babbeya-nāyaka as before, tells us that on the death of Babbeya-nāyaka's son the mahā-sāmanta, a Yama to opponents, *birudara-gōva*, scent elephant of his father, Mahādēva-nāyaka, his wife Bibove-nāyakitti ascended the funeral pyre (*bovvilige*) of her husband and became a *sati*. Then follows an account of a warrior of the name of Sānteya who fought in some battle and fell. A grant of land was made to his sons Anka and Hoysala. An inscription in the *navaranga* of the Siddhēśvara temple at Toṇachi, Krishnarājapēte Taluk, which is mostly identical with another inscription at the entrance of the same temple, EC, 4, Krishnarājapēte 56, records that when (with titles as given above) Ballāla II was ruling the earth, a servant of his, Mālaya-sāhaṇi of Oratale built the temple of Siddhanātha, and that by order of the king all the *prabhu-gāvūṇḍugaḷ* granted some lands (specified) on Sunday, the first lunar day of the bright fortnight of Pushya in the year Virōdhakrit corresponding to the Śaka year 1054, to provide for the decorations, offerings of rice, music, etc., for the god and for temple repairs. The date given in the record, A. D. 1131, is too early for Ballāla II who came to the throne in A. D. 1173. The same date is also given in the other inscription at the temple, Krishnarājapēte 56. It is rather difficult to account for such a glaring mistake. The date intended is apparently A. D. 1191. An epigraph on a beam in front of the *garbhagriha* of the Sāntiśvara-basti at Kambadahalli, Nāgamangala Taluk, which tells us that the Mahā-Vīrarājendra-Hoysala-Saṇṇē-nāḍ-ālva, sun to the lotus the Changi-kula, obtainer of boons from the goddess Kāmakoṭidēvi, sāmanta-Bharateya-nāyaka granted on the occasion of the *uttarāyaṇa-śaṅkrānti* in the year Jaya some lands for the worship of the god Śantinātha, may belong to the same reign. Though the king is not named here, the first title of Bharateya-nāyaka clearly shows that he was a feudatory of the Hoysalas and it is very likely that the year Jaya stands for A. D. 1174.

### Nārasimha II.

82. There are only two inscriptions of this king, one to the right of the entrance of the Mūle-Singēśvara temple at Bellūr, Nāgamangala Taluk, and the



other, a *viragal* at Agrahāra-Bāchahalli, EC, 4, Krishnarājapēte 7, now completely copied. Both of them are dated in 1224. The first is an important record of considerable length written in good Kannada verse and giving some details about a line of Hoysala feudatories who are said to have come from Kuru-bhūmi and settled in the Hoysala country. After two opening verses, one of which praises Śiva while the other invokes blessings of the *Trimūrtis* on Kāchi-dēva, it proceeds to give the genealogy of the Hoysalas thus:—From Vishnu was born Brahma; from the water of Brahma's eyes Atri; from Atri's lotus-eye the Moon; from the Moon Yadu; from Yadu arose the Yādava-kula. Of the ancient kings born in this family, Saḷa struck a fierce tiger by order of a Jina-muni and hence his line became known as Hoysala-vamśa. His son was Vinayāditya; his son Eṛeyanga; to him and Ēchala-dēvi were born Ballāḷa, Vishnuvardhana and Udayāditya; to Vishnuvardhana and Lakshmidēvi was born Narasimha; to him and Ēchala-rāṇi was born Ballāḷa; to him and Padmāvati was born Narasimha. He defeated Ponna or Pomsa in battle, and, marching towards the east, vanquished hostile kings and seized their elephants, horses, various kinds of treasure and insignia. Then he is mentioned with all the Hoysala titles along with a feudatory of his, Kāchi-dēva, already referred to in the second introductory verse, with a long string of epithets. The titles applied to the king are—the refuge of all the world, favorite of earth and fortune, mahārājādhirāja, paramēśvara, parama-bhaṭṭāraka, lord of the excellent city of Dvārāvati, crest-jewel of the all-knowing, king of the hill chiefs, champion over the Malepas, fierce in war, unassisted hero, sole warrior, Sanivārasiddhi, Giridurgamalla, hunter of maṇḍalikas, a mill-stone to Adiyama, a wild fire to the forest the Kādava king, a terrible cage to the Chēra king, chaser of the Magara king, seizer of the Avuṭa king, a lion to the antelope the Konga king, the emperor of the South. Among the epithets of Kāchi-dēva are—mahā-sāmanta, bhujabala-Virarājendra-Hoysala-Morāsādhirāja, the ? *Jagadala* of the three worlds, sun to the lotus the Kuruvanda family, champion over sāmantas who attempt *haṭṭi-gāḷaga*, a submarine fire to the ocean the hostile army, a jewel mirror to the face of the Lakshmi of the Yādava kingdom, a swan to the pond the lotus feet of the god Chennakēśava, a Praharāja, a Balindra and a Gāṅgēya of modern times, remover of the misery of the learned, adept in the 64 arts, sēnānāyaka of the Left Hand section. His descent is then given:—Nanniyamēru of the Kuruvanda family, born in Kuru-bhūmi, settled in the Hoysala country and became a renowned general of the Left Hand section. His son was Rapitagavuṇḍa, who slew the enemy that siezed Hoysalarāja on the battle-field. His son was the valiant Singādi-nāyaka *alias* Kāma-dēva, whose son was Hiriya Māchi-dēva. His son Sinda had four sons, namely, Māchi-dēva, Viranāyta, Ballaya-nāyaka and Hariyanna. Māchi-dēva had a son Mācheya-nāyaka by Bommaladēvi and another son Mādhavāṅka by Bēḍavve. To Mācheya-nāyaka and Chōkala-rāṇi were born Kāchi-dēva, Malleya-nāyaka and Ballaya. The son of the last was Siriranga-nāyaka who had by his wife Mallāmbike three sons—Ballāḷa, Hariyanna and Māchi-dēva. Māchi-dēva's son was Kāchi-dēva. He had a son Māchi-dēva by Māchala-rāṇi. The inscription then records that during the rule of Nārasimha-Dēvathe mahā-sāmanta, Virarājendra-Hoysala-Morāsādhirāja, a Garuḍa to the snake the hostile army, Kāchi-dēva set up the gods Sindēśvara, Lakshminārāyaṇa and Gōpāla at Bellūru in Kalkaṇi-nāḍu and granted lands (specified for each god) to provide for gifts of food, temple repairs, music and decorations and services of the gods. Grants are also made for a number of gods in other places. It is not known who Ponna or Pomsa, said to have been defeated by Nārasimha II, was. The *viragal* referred to above tells us that when (with usual titles) Hoysala-vira-Nārasinga-Dēva was ruling the earth, during Hoyseya-nāyaka's incursion, Kētaṇa, son of Billa-gauḍa of Chokabillagāṭi, marched against the enemy along with the *mahā-sāvanta*, *birudara-gōva*, ruler of Kabbahu-nāḍu, general of the Kanadiga warriors, Kūteya-nāyaka's son Ballaya-nāyaka, and, having rescued women and cattle and killed horses and warriors, attained the world of gods. Ballōja and Kūtōja set up the stone.

#### *Sōmēśvara.*

83. Of the records of Sōmēśvara copied during the year, a *viragal* at Agrahāra-Bāchahalli, EC, 4, Krishnarājapēte 8, now revised, tells us that while (with usual titles) the establisher of the Chōla kingdom, the uprooter of the Magara kingdom, the chaser of the Paṇḍya, Hoysala-Sōmēśvara was ruling the earth in the Chōla



kingdom, on the arrival of Sigāḷa's army in A. D. 1242, the *mahā-sāvanta*, *birudara-gōva*, ruler of Kabahu-nāḍu, general of the Kannāḍiga warriors, a fearless servant of the Hoysaḷas, Kanteya-nāyaka's son Kannaya-nāyaka of Bācheyahalli marched against the enemy, and in the battle that followed the *paṭṭana-svāmi* Maleya killed horses and warriors and attained the world of gods. His elder sister Māḷave set up the stone. Sigāḷa of this record stands for the Sēvuṇa king Singhana (1210-1247) who, according to EC, 8, Sorab 319, sent a large army to the south in 1239. A Tamil inscription in a field to the north of Jakkasandra, Bangalore Taluk, dated in the year Śubhakrit, records a grant of land, as a *maḍappuram*, to Vimalaśivar of the Śembichchura temple of Tāmaraikīrai by Nambi-Iravi. Any one who thinks of violating the grant shall, we are told, be guilty of the sin of having killed a tawny cow on the banks of the Ganges. The donor Nambi-Iravi is identical with the Nambi-Iravi-ṣeṭṭiyār mentioned in EC, 9, Bangalore 10, of 1266. So, Śubhakrit of the present epigraph stands for 1242. *Maḍappuram* is a grant for the maintenance of a *maṭha*. As stated in para 29, there are a few labels below figures on the east outer wall of the Panchalinga temple at Gōvindahalli, Krishnarājapēṭe Taluk. The figures below which the labels are engraved represent the first twelve of the *chaturvīmśati-mūrtis* or 24 forms of Vishnu (see *Report* for 1912, para 93) and the labels give their names. There are likewise two labels on the pedestals of two of the four *dvārapālakas* at the sides of the two porches on the east. Unlike the other labels these give the name of the sculptor who made the *dvārapālakas*, and this sculptor is none other than our old friend Mallitamma who, as we already know, worked at the Nuggihalli (1249) and Sōmanāthapur (1268) temples. One of these signed images is shown on Plate XII. The label reads *rāvāri-Mallitamma* which means 'the sculptor (*rāvāri*) Mallitamma'. So, the period of the 14 labels may be taken to be about the middle of the 13th century. They thus belong to the reign of Sōmēśvara. There is in fact an inscription inside the temple, EC, 4, Krishnarājapēṭe 63 of 1237, which refers itself to the reign of Sōmēśvara, though it does not allude to the temple. The names of the forms of Vishnu given in the 12 labels are—Kēśava, Nārāyaṇa, Mādhava, Gōvinda, Vishnu, Madhusūdana, Trivikrama, Vāmana, Śrīdhara, Hṛishikēśa, Padmanābha and Dāmōdara. In every case the syllable *śrī* is prefixed to the names. From Krishnarājapēṭe 9 we learn that the death of Sōmēśvara occurred in A.D. 1256.

### Nārasimha III.

84. There are three inscriptions of this king's reign, two of them being left unfinished. One of the latter, engraved on a Basava-pillar at Hale-Nijagal, Nela-mangala Taluk, which bears the date 1280, records a grant of land by some *sāman-tādhipati* during the rule of (with usual titles) Hoyisana-bhujabāḷa-śrī-vīra-Nārasimha-Dēvarasa. Another at Agrahāra-Bāchahalli, EC, 4, Krishnarājapēṭe 10, now completely copied, though somewhat similar in contents to Krishnarājapēṭe 9, gives a few additional details of some interest. After alluding briefly to the rise of the Hoysaḷas in the first verse and describing the devotion of Rangayya to his master Nārasimha III in the second, the record names the king with his titles and proceeds to give the Hoysaḷa genealogy down to Nārasimha III. Rangayya is thus described: The king of serpents, afraid of Garuḍa, fled to Pātāḷa; but Rangayya embraced Garuḍa and thus displayed his devotion to Nārasimha III, winning the admiration of Ballāḷa III. As regards Nārasimha it is stated that god Nārasimha, blushing at his former birth from a stone pillar, became incarnate again as the son of Sōyi-Dēva and Bijjalādēvi. Then follows the pedigree of Rangayya with details of the self-sacrifice of his ancestors one after the other on the death of the successive kings of the Hoysaḷa dynasty:—a sun to the lotus the Mugila-kula, a bee intoxicated with the nectar of the lotus feet of Hoysalēśvara, the *mahā-sāmanta*, punisher of traitors to the convention, a Gaṇḍanārāyaṇa entrusted with the office of *seṭṭi* by the *nānā-dēsi*, general of the Kannāḍiga warriors, *birudara-gōva*, a fearless servant of the Hoysaḷas, ruler of Kabahu-nāḍu, champion over nāyakas who attempt *haṭṭi-gāḷaga*, champion over nāyakas who conquer and give up, champion over nāyakas who engage in battle and draw back, destroyer of the Sēvuṇa army, a Nārāyaṇa to Garuḍa the hostile sāmantas, champion over servants who break their word, champion over servants who merely feed and run away, champion over servants who hesitate to give up their wealth, inclinations or life,—Gaṇḍa-nārāyaṇa-seṭṭi, with his wife Māravve-nāyakiti and.....servants, died with..... His son Hoysala-seṭṭi, with his wife.....nāyakiti and.....servants,



died with Bitṭi-Dēvarasa. His son Kūteya-nāyaka, with his wives Māravve-nāyakiti and Chikka Māravve-nāyakiti and.....servants, died with Nārasimha-Dēvarasa. His son Sivaneya-nāyaka fulfilled his promise by dying with Ballāla-Dēva along with five male and three female servants. His son Lakheya-nāyaka acted up to his word by dying with Nārasimha-Dēvarasa along with his wife Gangādēvi and five male and three female servants. (His son) Kanneya-nāyaka fulfilled his promise by dying with Sōmēśvara-Dēva along with his wives Vom-mavve, Javanavve and Kallavve, and ten female and twenty-one male servants, having embraced Garuḍa six times on the head of an elephant. Finally, in the Śaka year 1214, the year Khara (A. D. 1291), Kanneya-nāyaka's son Rangayya-nāyaka acted up to his word by dying with Nārasimha-Dēvarasa along with his wives Kētavve-nāyakiti, Honnavve-nāyakiti and Nāchavve-nāyakiti, and ten female and twenty male servants, having embraced Garuḍa six times on the head of an elephant. The epigraph then closes with one of the usual imprecatory verses. Another inscription on a pillar to the south of the Huṇisēśvara temple at the same village, which is unfinished, opens with the same verse as the previous epigraph and tells us in the second verse that Yādava's son Sōma, a servant of king Vira-Nārasimha, fulfilled his promise, having embraced Garuḍa. The inscription then proceeds to give the titles of the king and stops in the middle. The date of this record may also be 1291. As stated in para 26, there are three pillars to the south of the Huṇisēśvara temple at Agrahāra-Bachahalli with figures of elephants on the top, and figures of Garuḍa seated on the frontal globes of the elephants, which are shown as engaged in a tussle with a man seated on the back of the elephants (Plate IX, 3). The details about these pillars have already been given in the para referred to above. The two epigraphs that we have noticed are on two of the pillars; the third pillar has Krishnarājapēṭe 9 on it. In the two records that have been dealt with the man who committed suicide is stated to have embraced Garuḍa, but in the record on the other pillar he is said to have bravely fought with Garuḍa and then embraced him. Some forgotten custom of former times appears to be referred to here. But the central idea appears to be this: the men who committed suicide would not yield to Garuḍa in devotion to their master, Garuḍa being generally supposed to be a type of such devotion. Krishnarājapēṭe 9 says at the end that these men thought that it would be a shame to survive their lords. Here we have a remarkable instance of the selfless devotion of a family of chiefs who, scorning to survive their lords, laid down their lives in regular succession on the death of their successive masters, beginning with Vinayāditya or Ereyanga and ending with Nārasimha III.

### *Ballāla III.*

85. About half a dozen records of Ballāla III were copied during the year. An inscription on a rock on the hill known as Rāmēdēvara-betṭa near Virupapura, Māgaḍi Taluk, which appears to be dated 1300, tells us that while (with usual titles) a spear in the head of the Magadha king, chaser of the Sēvūṇa king, establisher of the Chōla and Pāṇḍya kings, a tiger among kings, a gaṇḍabhērūṇḍa among kings, nissanka-pratāpa-chakravartī, Hoyisaṇa-bhujabala-śrī-vīra-Balāla-Rāya was ruling the earth, he made a grant of land at Huḷeyana-haḷi for the god Rāmanātha of Hulikal. Another at the same place, of the same date, records a grant by the king to Guruchittadēva as an endowment for the god Virēśvara. A third at the same place records a grant by the king's subordinate Bomaṇa. A fourth at the same place, which is much worn, appears to register a grant by Guruchittadēva. One more record on the north outer wall of the Rāmēśvara temple on the same hill, dated in the year Durmukhi, states that Bācha-jīya's son Gurapa, the *sthānika* of the god Rāmanātha, made over to Guruchittadēva-Oḍeyar's son Gangidēva-Oḍeyar the god Rāmayyadēva and some of his own lands. The year Durmukhi here may be taken to stand for A. D. 1296. Guruchittadēva appears to have been a great Śaiva teacher. An inscription at Hosaholalu, EC, 4, Krishnarājapēṭe 5, now correctly copied, tells us that in the year Parābhava the possessors of all titles, the *mahā-gaṇas* including Nandinātha and Vīrabhadra and the chief men of Hoyisaṇa-nāḍu, Konga-nāḍu and other 18 districts, having placed the diamond? *bayisaṇige* on the ground, assembled below the banian tree at the northern gate of Hosaholalu, and that in their presence all the *mahājānas* of Hosaholalu, which was a portion of the immemorial *agradra* Rāyasamudra, the great minister Mādigeḍēva-dannāyaka's *sēnabōva* Paduvanna's



*balumanuṣa* (? agent) Paṇḍari-dēva, who was the officer of Hosabojalu, the superintendent Kāvana, Kēṭayya's son Huligeredēva and others (named) made a grant of land to Sōmayya to provide for the offerings of the god Sōmanātha of the *mūla-sthāna* in the north-east set up with the consent of the *mahājanas*. Here we have a glimpse of the way in which business of a public nature was sometimes conducted in the 13th century. The placing of the *vajra-bayisaṇige* at the assembly refers to a custom which no longer exists. This added perhaps to the solemnity of the proceedings and made what was said or done at the assembly binding on the parties concerned. As we know from several inscriptions that Mādigedēva-dannāyaka was a minister of Ballāḷa III (see *Report* for 1913, para 85), the year Parābhava of this record evidently stands for 1306. Another inscription in a field to the north-east of Jōḍi-Ūdanhalli, Doḍḍa-Ballāpūr Taluk, dated 1328, records that during the rule of the pratāpa-chakravarti Hoysala-śrī-vira-Ballāḷa-Dēvarasa the great minister Mādava-dannāyaka granted some lands, as a *koḍagi*, to Yōga-jīya's son Ilāḷa-jīya and Bīcha-jīya's son Nandiya-jīya. The lands are said to be situated in Chakoṭavahalli of Elahakka-nāḍu. Another in Ayyāsābi's field at Binnamangala, Nelamangala Taluk, which bears the date 1335, says that while (with usual titles) a Svayambhu to the helpless, sole lord of the world, a spear to hostile warriors, a Brahmarākshasa to Hemmirarāya, destroyer of Āḍavarāya, Hoysala-śrī-vira-Nārasimha-Dēva's son śrī-vira-Ballāḷa-Dēvarasa was ruling the earth in peace at Dōrasamudra, the *mahā-sāmantādhipati*, *nara-lōka-gaṇḍa*, Meyileya-nāyaka together with Honnappa and others of Kukala-nāḍu, made a grant for the god .....śvara. The signature of the nāḍu—śrī Muktinātha—comes at the end. Mayileya-nāyaka appears as a feudatory of the Vijayanagar king in Nelamangala 19, of 1340.

#### VIJAYANAGAR.

86. There are about 20 records of the Vijayanagar period. They begin in the reign of Bukka I and end in the reign of Sadāśiva-Rāya, covering a period of nearly 200 years from 1347 to 1557. Three of the records are copper plate inscriptions of Harihara II and Krishna-Dēva-Rāya. The plates of Harihara II are of some interest as they give the exact date of Bukka I's death and name among the donees Sāyanāchārya, the well-known commentator on the Vēdas, and his son Singana. There are also a few records of the Yalahanka chiefs which open with an acknowledgment of the suzerainty of Śrī-Ranga-Rāya II, but as these are later than his period they will be noticed under the Yalahanka chiefs.

##### *Bukka I.*

87. A much worn inscription behind the Māramma temple at Bommanhalli, Nelamangala Taluk, dated 1347, records a grant by some one of .....nāḍu during the rule of the mahāmaṇḍalēśvara, destroyer of hostile kings, champion over kings who break their word, lord of the four oceans, śrī-vira-Bukka-mahārāya.

##### *Harihara II.*

88. There is only one record of Harihara II's reign. It is a copper plate inscription, relating to Agrahāra-Bāchahalli, now kept in the Krishnarājapēṭe Taluk Treasury. The plates, which are five in number, each measuring 11½" by 7¼", are strung on a circular ring which is 4½" in diameter and ½" thick. The ends of the ring are secured in the base of a circular seal measuring 1½" in diameter, which bears in relief on a countersunk surface a dagger flanked by the sun and crescent moon and the legend *Harihara* in Kannnaḍa characters (Plate XXI). The plates are engraved in Nāgari characters, the first plate being engraved on the front side also. The inscription is mostly similar in contents to EC, 4, Yaḍatore 46, both bearing the same date, *viz.*, A. D. 1377. The front side of the third plate is reproduced on Plate XXI. After invocation of Gaṇēśa, Śambhu, the Boar incarnation of Vishnu and Hari from whose navel-lotus the world is said to have been produced, the inscription proceeds to give this curious account of Bukka I:—Formerly Hari was born to Yaśōdā and Nandagōpa as Vāsudēva. Recognising from his supernatural form and other indications that he was Achyuta (God) himself, the parents prayed to him to become their son in a future birth also, whereupon he said to them: O father! in the Kali age, to rescue the earth from the Mlēcchhas, you will be born as king Sangama at Pampāpuri; and O mother! you will be born as Kāmāmbikā, his queen. I shall then be born as your son under



the name of Bukka. Accordingly they were all born as such, and Bukka became the sole lord of the earth by the grace of Vidyātīrtha-muni. The world was his family, the whole earth his land, the four oceans his treasury, and the goddesses of Fame and Victory his queens. He made a hundred royal cities including Dōra-samudra and freed the empire from enemies. Then his son Harihara is introduced. During his reign the study of Śruti, Smṛiti and the Purāṇas advanced, as also the performance of the great sacrifices. Then the inscription records that the mahārājādhirāja rāja-paramēśvara, destroyer of hostile kings, punisher of kings who break their word, glory of the Sangama family, an ocean of all virtues, a Parijata sprung from the milk ocean śrī-vīra-Bukka-Rāja, an incarnation of the religious merit and good fortune of all people, honored in the assembly of kings, a royal bee at the lotus feet of the god Virūpāksha, of pure fame, of unapposed valour, revered by all kings, an Indra of the sea-girt terrestrial globe under his control, Harihara-mahipāla, residing in peace in the great capital city Vijaya-nagara,—in order that his father the mahārājādhirāja rāja-paramēśvara śrī-vīra-Bukka-Rāja, who attained union with Śiva on Tuesday, the first lunar day of the dark fortnight of the month Phālguna in the year Naḷa corresponding to the expired Śaka year 1298, under the asterism Uttaraphalguni, might, through the removal of his sins, obtain the grace of Paramēśvara and unsurpassed religious merit—made a grant, with all the rights of possession, of the village named Bācheyahalli, with its 13 hamlets (named), belonging to the Kabāhu district in the Hōsaṇa country, and of the village Daṇḍematigaṭṭa, with its 3 hamlets (named), situated elsewhere, and, forming them into an *agrahāra* under the name of Immaḍi-Bukkarājapura and dividing it into 60 *vṛttis*, bestowed the latter on various Brahmans. Then follow the names of the donees with their *gōtras* and *śākhās*, and details of the boundaries of the villages granted. The very first of the donees is Sāyanāchārya of the Bhāradvāja-gōtra and Yajuś-śākhā, and the second, his son Singaṇa. Among other names may be mentioned the expounders of the Vēdas (*Vēdārtha*) Nāgābharana and Vamana-bhaṭṭa, of the Ātrēya-gōtra. After two usual final verses the record ends with the king's signature—*śrī-Virūpāksha*—in Kannaḍa characters.

89. The date of Bukka I's death given in the plates admits of verification. Vidyātīrtha-muni by whose grace Bukka I is said to have become the sole lord of the earth was both his temporal and spiritual guide (see Introduction to Mādhava's *Jaiminiya-Nyāyamālavistara* and to Sāyana's Commentaries on the Vēdas). In another copper grant of Harihara II (*Report* for 1908, para 54) Bukka is described as a worshipper of the lotus feet of Vidyātīrthēśa. Vidyātīrtha was likewise the guru of Mādhava, who set up an image of his under the name of Vidyāśankara at Sringeri. Mādhava and his younger brother Sāyana looked upon him as an incarnation of Mahēśvara as is indicated by this introductory verse in most of their works.—

yasya niśvasitam vēdā yō vēdēbhyō'khilam jagat |  
nirmamē tam aham vandē Vidyātīrtha-Mahēśvaram ||

Among the donees named in the grant Sāyana and his son Singaṇa are mentioned first—

tatrāḍau Bhāradvāja-gōtrō Yajuś-śākhādhyāyī Sāyanāchāryah tat-tanayah  
Singaṇah.

And we know from the following verse occurring in the *Parāśara-Mādhaviya* that Mādhava, elder brother of Sāyana, was of the Bhāradvāja-gōtra and Yajuś-śākhā—

yasya Bōdhāyanam sūtram śākhā yasya cha Yajushī |  
Bhāradvāja-kulam yasya sarvajñah sa hi Mādhavah ||

Sāyana too says that he was of the Bhāradvāja-gōtra in a verse of his *Subhāshita-sudhānidhi* which reads—

Bhāradvājanvaya-bhuvā tēna Sāyana-mantriṇā |  
vyarachyata viśiṣṭārthah Subhāshita-sudhānidhih ||

We further learn from a verse in Sāyana's *Alankāra-sudhānidhi* (see *Report* for 1908, para 83) that he had three sons named Kampana, Māyana and Singaṇa, of



whom the first was a musician, the second a poet and the third a Vedic scholar. The verse runs thus—

vatsa vyanjaya Kampana vyasaninah sangita-śāstrē tava !  
 praudhim Māyana gadya-padya-rachanā-pāṇḍityam unmudraya !  
 śikshām darśaya Śingana krama-jāta-charchāsu Vēdēshv iti !  
 svān putrān upalālayan griha-gatah sammōdatē Sāyanaḥ !

Among the other donees are Nāgābharana and Vāmana-bhaṭṭa, of the Ātrēyagōtra, to whom the epithet *Vēdārtha*, expounders of the Vēdas, is applied. In the copper grant of Harihara II (*Report* for 1908, para 54) referred to above, it is stated that the king gave in 1386 a copper *śāsana* to Nārāyana-vājapēya-yāji, Narahari-sōmayāji and Paṇḍari-dikshita, who were the promoters (*pravartaka*) of the commentary on the four Vēdas, in the presence of Vidyāranya-śrīpāda. We seem to have here a clear statement that several scholars helped Sāyana in writing the commentaries on the Vēdas. And it is just possible that the donees Nāgābarana and Vāmana-bhaṭṭa may have similarly helped Sāyana.

#### *Malli-Oḍeyar.*

90. An inscription on a slab built into the ceiling of the Māri temple at Ajjan-halli, Māgaḍi Taluk, states that in the Śaka year 1289, the year Pramādi, the mahā-maṇḍalēśvara, destroyer of hostile kings, champion over kings who break their word, *Suratrāṇa* of the Hindu kings, śrī-vīra-Bukka-Rāya's son Malli-Oḍeyar made a grant for offerings of rice for the god Chennakēśavanātha of Bēlūr. The date Śaka 1289 appears to be a mistake for 1295 which corresponds to Pramādi (A. D. 1373). Malli-Oḍeyar is Mallinātha, younger brother of Harihara II. The record says that Lingarasa was sent by Malli-Oḍeyar in connection with the grant.

#### *Bukka II.*

91. An epigraph on a rock near the tank at Niḍavanda, Nelamangala Taluk, dated 1383, records that while (with usual titles) śrī-vīra-Harihara-Rāya's son śrī-vīra-Bukka-Rāya's house-nāyakas Gōpaya-nāyaka and Maleya-nāyaka, sons of the mahā-sāvantādhīpati, mēdinimiseyara-gaṇḍa, champion over maṇḍalīkas who . . . . ., champion over maṇḍalīkas who walk swinging their arm below a cloud, champion over horsemen who mount a horse with the help of a stool or stirrup, champion over maṇḍalīkas who eat white rice from a black pot, a bull among warriors to hostile kings, . . . . . champion over the three kings, champion over nāyakas who break their word, Allappa-nāyaka, were ruling Niḍuvanda in Maṇugala-nāḍu, Santrayapa-nāyaka's Biṭṭaya-nāyaka of Niḍuvanda, by order of Dēmāba-rāya, caused a fair to assemble on friendly terms for three years. Then follow these two sentences—May this continue for as long as the earth, the moon, the sun and the stars endure! May Gōpaya-nāyaka and Maleya-nāyaka administer a kingdom! The meaning of some of the titles of Allappa-nāyaka is not quite clear. There is also another unfinished inscription of the same king at the village. It contains only a few lines of the introductory portion.

#### *Krishna-Dēva-Rāya.*

92. Several inscriptions of Krishna-Dēva-Rāya were copied during the year. They include two sets of copper plates received from Doḍḍa-Jaṭakā, Nāgamangala Taluk, and the Nelamangala Taluk Treasury. The Doḍḍa-Jaṭakā plates, three in number, each measuring 10½" by 7", are engraved in Nāgari characters and bear a boar seal. They are in the possession of Subbanna, Patel of Oḷagerepura. The genealogy and details about the kings given in them are the same as those found in the numerous published grants of Krishna-Dēva-Rāya. They record that on the occasion of a lunar eclipse on Monday, the full-moon day in the month of Āśvayuja of the year Āngirasa corresponding to the Śaka year 1434 (A.D. 1512), under the asterism Rēvati, in the presence of the god Gangādhara of Śivaganga which is adorned with the hill named Kakut, Krishna-Dēva-Rāya granted, with all rights, exempt from taxes, the village Hiri-Jaṭṭiga, with its 4 hamlets (named), surnamed Chinnādēvipura, situated in Vellūr-sīma of the Hoysala country, to the performer of the *aṭirātra* sacrifice, bearer of the title *pada-vākya-pramāṇajña*, expounder of the six *śāstras*, *nāṭakas*, *kāvya*s, and *Purāṇas*, a lion to the elephants the hostile disputants, a famous giver of food, Śrīnivāsādhvari of the Kausika-gōtra and Drāhyāyana-sūtra, son of Tirumala-dikshita, to be enjoyed by him and his descendants for as



long as the moon and the stars endure. We are then told that Śrinivāsādhvari, having set apart 10 *vrittis* for himself at Chinnādevipura, bestowed the remaining 20 *vrittis* on worthy Brahmans. The names of the donees with their *gōtras* and *sūtras* follow. A *vritti* and a half were reserved for the Vishnu temple of the village and one *vritti* for the Hēmalēśvara temple. The composer of the record was Sabhāpati and the engraver, Mallanāchārya, son of Viranāchārya. The latter was also given a *vritti*. After four usual final verses the inscription closes with the king's signature—śri-Virūpāksha—in Kannada characters. As the grant is said to have been made in A. D. 1512 in the presence of the god Gangādhara of Śivaganga, we may perhaps infer that it was made by the king during his expedition to the south to punish the Ummattūr chief who had rebelled against him. It was in this expedition that Śivanasamudra, the stronghold of the Ummattūr chief, was captured by a forcible attack (*Epigraphia Indica*, VII, 18). The village granted, Hiri-Jattiga, is the modern Doḍḍa-Jatakā where the record was found. It was called Chinnādevipura after Chinnādevi, one of the queens of the king. The other set of plates received from the Nelamangala Taluk Treasury also consists of three plates engraved in Nāgarī characters, each plate measuring 10½" by 6½". It is similar in contents to the previous inscription, only it is dated in A. D. 1517, five years later than the other. It tells us that on the Śivarātri day in Māgha of the year Dhātu corresponding to the Śaka year 1437, in the presence of the god Virūpāksha on the bank of the Tungabhadra, the king granted, at the request of Māyana of the Kaundinya-gōtra and of Lingarasa, Koratikere and other villages (named), 22 in number, situated in the Hoysala country, for the god Gangādhara who adorns Kakudgiri at Śivaganga. As in the case of the previous grant, the composer was Sabhāpati and the engraver Mallanāchārya. The record closes with one of the usual final verses and the signature of the king. Kakudgiri is the name given to the Śivaganga hill in the *Sthāla-purāṇa*.

93. Among other records of this king, one on a rock to the south of the Ānjanēya temple at Chikkamāranahalli, Nelamangala Taluk, dated 1523, records that while the mahā-maṇḍalēśvara, rājādhirāja rāja-paramēśvara, Krishna-Rājamaḥārāja was ruling the earth, Mallarasayya, the agent for the affairs of Annāji-ayya, and Sōme-dēva, son of Dēvarasa of Sōlūru, granted Chikamāranahalli to provide for enjoyments and offerings for the gods Tirumaladēva, Lingēśvara and Virabhadra. Another epigraph on the boulder over the Gangādharēśvara temple at Śivaganga, which bears the date 1528, tells us that, during the reign of śri-Krishna-Rāya, Chennamali-setṭi's son Channanna-setṭi caused to be made the *pradakṣhiṇa* or passage around the temple for carrying the god in a palankeen. The record adds that this took place during the *pārupatya* or administration of Chandarasa-paṇḍita, son of Rāmachandra-paṇḍita of Vijayapura. Another at the same village, E C, 9, Nelamangala 74, now revised, which is also dated 1528, appears to record the construction of a *gōpura* or tower for the Gangādharēśvara temple by Channanna, son of Chākalabōva, a servant of Krishna-Rāya. This too was done during Chandarasa-paṇḍita's time. Another on the basement of the front maṇṭapa of the Ranganātha temple at Māgaḍi, also dated 1528, tells us that the *dalavāyi* (or general) Naga....rāya made a grant of Māyapanahalli, a hamlet of Karlamangala, belonging to Māgudi-sthāla, for the merit of Krishna-Rāya-maḥārāja. One more record in Range-gauḍa's field to the east of Dāsanapura, Nelamangala Taluk, which appears to be dated in 1522, says that in Dāsanapura, a tax-free endowment of the god Tiruvēngaḍanātha of Kukkala-naḍu which was favored to Ko...ma-nāyaka for his office of Nāyaka by the mahārājādhirāja rāja-paramēśvara, śri-vira-pratāpa-śri-Krishna-Rāya-maḥārāja, Narāyanarasa made some grant. The last portion of this record is mostly worn. Three more epigraphs which register grants by a chief named Kenchasōmana-nāyaka may also be noticed here, as we know from E C, 9, Channapatna 156, of 1513, that he was a subordinate of Krishna-Dēva-Rāya. In an inscription noticed in para 96 of my *Report* for 1910 he makes a grant in 1520 for the merit of this king. He is mentioned as a great patron of Lingāyats in the *Channabasavapurāṇa* (*sandhi* 63, verse 55), written in 1584. Of the three inscriptions alluded to above, one in front of the Basava temple at Dēvagānahalli, Nelamangala Taluk, dated 1507, records the grant by him of the village of Dēvagānahalli to the Viraśaiya guru Siddharāmēśvara of the *mahā-mahattu*, possessed of pure Śivāchāra and all titles, which includes Nandinātha and Virabhadra as its prominent members. Another behind the Ānjanēya



temple at Kulavanhalli of the same taluk, dated 1506, records a grant, on the holy occasion of the Śivarātri, by the *gavūḍa-prajegaḷ* for the merit of Kenchasōmana-nāyaka. The third in Narasappa's field at Hale-Nijagal, also of the same taluk, which seems to be dated 1533, records a grant by Kenchasōmana-nāyaka.

#### *Sadāśiva-Rāya.*

94. Four inscriptions of this king were copied during the year. One of them at the east fort gate of Hosaholalu, Krishnarājapēṭe Taluk, dated 1544, registers a grant to barbers by the mahā-maṇḍalēśvara Rāma-Rājadēva-mahā-arasu's . . . vura-mahā-arasu by order of the mahārājādhirāja rāja-paramēśvara śrī-vīra-pratāpa Sadāśiva-mahārāya. The epigraph closes with the statement that those who violate the grant shall be sons of barbers. The signature of the king—śrī-Virū-pāksha—also occurs at the end. Similar grants to barbers during this reign were noticed in several of the previous *Reports* (*Reports* for 1907, para 39; 1912, para 110; 1913, para 95). Another inscription at Kikkēri, E C, 4, Krishnarājapēṭe 54, which has now been revised, records that while . . . śvara śrī-vīra-pratāpa . . . was ruling the earth, the mahā-maṇḍalēśvara aprati . . . Channadēva-Chōla-mahā-arasu of the Kāśyapa-gōtra, Āpastamba-sūtra and Yajuś-śākhā, made, for the merit of Rāma-Rājayya, . . . jayya and his own parents, in the presence of the god Rāmachandra of Nirugundi and of the *setṭis*, *gavūḍugaḷ* and *sēnabōvas* of the place, a grant of the taxes *bēḍige* and *birāda* of Kikkēri belonging to . . . sthala which had been favored to him by Tirumala-Rājayya for his office of Nāyaka to the *mahājanas* of various *gōtras*, *sūtras* and *śākhās* of the village. An imprecatory verse at the end may be rendered thus:—O sage! he who levies a tax on what has been tax-free incurs the sin of having killed a crore of cows; but he who remits a tax that was being paid obtains union with me. The portion of the record which contained the king's name and date is completely effaced. Still, both can be supplied from other inscriptions. An inscription at Melkōṭe (*Report* for 1907, para 45), of 1550, records a grant by the same chief during the rule of Sadāśiva-Rāya. The present record may also belong to the same period. Another to the north of the Narasimha temple at Sugganhalli, Māgaḍi Taluk, tells us that while the mahā-maṇḍalēśvara, rājādhirāja rāja-paramēśvara, śrī-vīra-pratāpa-śrī-Sadāśiva-mahārāya was ruling the earth, Immaḍi-nāyaka, the agent for the affairs of Lingarājaya, made a grant in 1557. A much worn epigraph in front of the Basavanna temple at Karlamagala of the same taluk, records a grant to some one of the Āpastamba-sūtra during the same reign. The date of the record may be about 1560.

#### THE MAHRATTAS.

95. An epigraph on the boulder above the Kanva-tīrtha (para 19) on the Śivaḡanga hill, Nelamangala Taluk, dated 1652, states that, during the rule of Sāhoji-mahārāja (Shāhji), by order of Gangādharasvāmi-ayya, the *pārūpatyagāra* Tukārāma-rāvuta caused the king of *tīrthas* (*tīrtha-rāja*), the Kaṇva-tīrtha, to be built. The reference is evidently to the stone parapet around the tīrtha which is now in the form of a well. The Nelamangala Taluk appears to have been included in the *jāgīr* granted to Shāhji, father of Sivāji, by the Bijāpur king.

#### UMMATTUR.

96. An inscription in front of the Basappa temple at Ankanhalli, Krishnarājapēṭe Taluk, records the grant of that village as an endowment (*pura*) in the year Sādhārāṇa by Appanna-nāyaka, a servant of Nanja-Rāya-Oḍeyar. The latter is in all probability the Ummattūr chief of that name who ruled from 1482 to 1494. The year Sādhārāṇa may be taken for 1490.

#### CHANNAPATNA.

97. An epigraph near the Arasamma temple at Nāgamangala belongs to the Channapatna chiefs. It records the grant of the village of Virāmbudhi by the rājādhirāja mahārājārāja śrī-Ankuśa-Rāvu in the cyclic year Pingala. Ankuśa-Rāvu was the son of Mummaḍi-Jagadēva-Rāya. As Channapatna was taken by the Mysore king in 1630, the year Pingala has to be taken to represent 1617.



## CHITALDRUG.

98. An inscription near the Māri temple to the east of Yallapura, Māgaḍi Taluk, which tells us that the mahānāyakāchārya Mummāḍi-Timmanāyakāchārya's agent Buka-rāvuta granted in the year Śrī mukha the village Manchikanahāli, as an *umbāli*, to Dāse-nāyaka, is apparently a record of the Chitaldrug chiefs who had among others the title mahānāyakāchārya. This grant was made by order of Mummāḍi-Timmanāyaka-oḍēr as Māyasamudra, the village formerly granted, had gone to ruin owing to the breach of the tank. The year Śrī mukha probably represents A. D. 1573.

## SOLUR.

99. An epigraph in Allisābi's field at Sōlūr, Māgaḍi Taluk, dated 1540, refers to a chief of Sōlūr named Timmappa-Nāyaka. It records a grant of land by the Nāyaka's *prabhugavuḍa* Guruvappa-gauḍa and *śēnabōva* Tipparasa's (son) Timmarasa to provide for lamps and offerings for the gods Nilagiri-Tiruvengalanātha and Virasōmēśvara of Sōlūr. A record of an earlier chief of Sōlūr named Channabasavappa-Nāyaka, of 1507, was noticed in para 117 of my *Report* for 1912.

## YALAHANKA.

100. There are about half a dozen records of the Yalahanka chiefs. Two of them were copied in Māgaḍi Taluk and the rest at Śivaganga, Nelamangala Taluk. Of the five records found at Śivaganga, four are on large bells hung in the Gangā-dharēśvara temple and one on the pedestal of a metallic portrait statuette (Plate IV, 2) of Kempe Gauḍa, who is said to have enlarged and liberally endowed the temple. The two records of Māgaḍi Taluk, being later than Śrī-Ranga-Raya II's period, though acknowledging his suzerainty, have been brought under this head for consideration. The dates of the records range from 1567 to 1715. The line of chiefs came to an end in 1728 in which year Māgaḍi and Sāvandurg were captured by the Mysore king.

*Chikka-Giriyappa-Gauḍa.*

101. One of the bells in the Gangādharaśvara temple at Śivaganga referred to in the previous para bears an inscription, dated 1567, stating that the Yalahanka-nāḍu-prabhu Sonnatamme-Gauḍa's son Duṭṭanhalli Giriyappa-Gauḍa's younger brother Chikka-Giriyappa-Gauḍa, in order that merit might accrue to his guru Jñānamūrti-dēva of Cheluvanahāli, presented the *pancha-lōha* bell so that it might be rung at twilight for the god Gangādhara-linga of Śivagange. The man who cast the bell was the child of Gangādhara's grace, Namaśśivāya-oḍeyar, son of Śīlavanta Kētiyappa of Śivagange. The officer Timmarasa wrote the inscription. *Pancha-lōha* is a metallic alloy containing five metals, namely, copper, brass, tin, lead and iron. As the epithet *Śīlavanta*, a well-conducted man, is generally assumed by Lingāyats, we may conclude that the caster of the bell was a Lingāyat. The inscription on another bell, dated 1592, tells us that it was a gift from Chikka-Ponne-Gouḍa of Hachikala, a servant of the Elahakka-nāḍu-prabhu Chikka-Giriyappa-Gauḍa of Duṭṭanhalli who was a disciple of Jñānamūrti-dēva. The weight of the bell is given as 330 *hala*, a *hala* or *pala* being equal to 3 tolas.

*Chikka-Honna-Gauḍa.*

102. Another bell in the Gangādharaśvara temple at Śivaganga has an inscription dated 1597 which says that it was presented to the god Gangādharaśvāmi of the Southern Kailāsa by Ajagamma, wife of Chikka-Honna-Gauḍa who was the son of the Elahanka-nāḍu-prabhu Giriyappa-Gauḍa of Duṭṭanhalli. The weight of the bell is stated to be 530 *hala*. The caster of the bell was Gangayya. Giriyappa-Gauḍa of this record was the elder brother of Chikka-Giriyappa-Gauḍa, mentioned in the previous para.

*Kempe Gauḍa.*

103. One more bell in the Gangādharaśvara temple at Śivaganga bears an inscription dated 1588 stating that it was presented, on the holy occasion of the Mēsha-sankrānti (vernal equinox), to the feet of the god Gangādharaśvāmi, the supreme god of gods, residing in Kakudgiri at the southern Vāraṇāsi, by the great



Yalahakka-nādu-prabhu Kempanāche-Gauḍa's son Kempe Gauḍa, in order that his parents might attain salvation and ~~that~~ his line might increase and prosper. Then follows a verse which may be rendered thus—To have at the gate elephants in rut and horses as fleet as the wind and a wife with a face resembling the full-moon is the fruit of Śiva worship. The caster of the bell was Namaśśivāya-oḍeyar of the Kaśyapa-gōtra, son of Kētiyapp-oḍeyar of Śivagange, the same man that cast the bell referred to in para 101. An inscription on the pedestal of a fine metallic statuette standing with folded hands in front of the linga in the same temple (Plate IV, 2), which bears the date 1608, tells us that the statuette represents Kempaya-Gauḍa, son of Kempanācheya-Gauḍa, of Bengalūru, who is always making obeisance to the feet of the god Gangādarasvāmi.

*Mummaḍi-Kempe-Gauḍa.*

104. An epigraph at Kempasāgara, EC, 9, Māgaḍi 30, dated 1674, records a grant of lands (specified), during the rule at Ghanagiri (Penugonḍa) of the rājādhirāja paramēśvara Śrī-Ranga-Rāya, by the Yalahanka-nādu-prabhu Mummaḍi-Kempe-Gauḍaya to Chatala Dāsa-bōyi on account of the tank at Heraliganahalli surnamed Mummaḍi-Kempasāgara in the Māgaḍi-hōbaḷi belonging to him, with the condition that Dāsa-bōyi should employ four he-buffaloes and remove 48 bags of silt every day, at the rate of 12 bags for each he-buffalo, working from sunrise to noon. The same inscription is also printed from a hand-copy as Māgaḍi 5.

*Mummaḍi-Kempavīrapa-Gauḍa.*

105. An inscription on the north inner wall of the *garbhagriha* of the ruined Sōmēśvara temple to the west of Māgaḍi, dated 1715, records that, while the rājādhirāja rāja-paramēśvara śrī-vīra-pratāpa Śrī-Ranga-mahārāya was ruling the earth seated on the jewel throne in Ghanagiri (Penugonḍa), the mahā maṇḍalēśvara Yalahanka-nādu-prabhu Mummaḍi-Kempavīrapa-Gauḍa of the Sadāśiva-gōtra, son of Mummaḍi-Dōḍḍa-Vīrappa-Gauḍa and grandson of Mummaḍi-Kempavīra-prabhu, granted, at the time of setting up the linga, four villages (named) to āgamika Komāraiya to provide for offerings of rice, lamps and festivals for the god. Some statements in the record lead us to infer that the linga had been consecrated by a foreign Brahman; and that, on learning that this procedure was sure to result in the loss of his kingdom, the chief had it re-consecrated by Komāraiya. Grants are also recorded for other servants of the temple. The witness to the grant was Mṛityunjaya (Śiva). The charter was caused to be written by Venkaṭapataiya. The setting up of the Sōmēśvara-linga and the grant to Komāraiya are also referred to in Māgaḍi 4 and 42, both of which are dated in 1712.

MYSORE.

106. A number of records relating to the Mysore dynasty was copied during the year. About a dozen of these are *sanads* and *nirūps* issued by the Mysore kings. A large number of the inscriptions under this head belongs to Krishna-Rāja-Oḍeyar III, including several found in the armory of the Mysore Palace. The latest is an epigraph recording the visit in 1900 of His Highness the present Maharaja to the Śivaganga hill.

*Kanṭhīrava-Narasa-Rāja-Oḍeyar.*

107. A much worn epigraph in front of the Ānjanēya temple at Mādāpura, Krishnarājapēte Taluk, records the grant of 13 villages (named) with all rights for the god Narasimha by Kanṭhīrava-Narasa-Rāja-mahārāya of the Ātrēya-gōtra Āpastamba-sūtra and Rik-śākhā. It is likely that the god referred to is Narasimha of Seringapatam whose temple was built by this king. A fine portrait statuette of this king is enshrined in one of the cells of the above temple (*Report* for 1912, para 8). The date of the record may be about 1650.

*Chikka-Dēva-Rāja-Oḍeyar.*

108. An inscription on the east slope of Nijagal-durga, EC, 9, Nelamangala 66, dated 1698, which has now been revised, refers itself to the reign of this king and gives an account of the items of work done by the king's servant Bīḷuguli Kemparājayya's son Dāsarājayya during a period of nearly 20 years from 1698 to 1718. Only one of the items was begun and completed during the king's reign. The inscription must have been put on stone after the last item of work was



completed in about 1718, several years after Chikka-Dēva-Rāja-Oḍeyar's period. The items of work done by Dāsarājayya are thus given:—In Bahudhānya (1698) he began to build the stone fort of Nijagal surnamed Śūragiri-durga; in Vyaya (1706) he set up Vighnēśvara at the big gate; in Vijaya (1714) he set up the god Narasiṃha; in Viḷambi he set up Lakshmidēvi in the temple of Narasiṃha; and in . . . he set up Pārvati in the temple of . . . svāmi. The first two items are also referred to in another inscription on the hill, Nelamangala 65.

*Krishna-Rāja-Oḍeyar I.*

109. One of the *nirūps* received from Mr. K. Rangasami Iyengar of Kaḷale, Nanjangūḍ Taluk (para 39), which relates to the Lakshmikāntasvāmi temple at Kaḷale, was issued in 1717 during the reign of this king. It is addressed to Kaḷule Mallarājaiya, telling him that an order was passed to employ ten paid servants for guarding the Lakshmikāntasvāmi temple at Kaḷale and that accordingly he was to carry out the order by employing ten men on a salary of four *varahas* each, deducting the amount from the tribute he was paying to the Palace.

*Krishna-Rāja-Oḍeyar II.*

110. There are several records of this king. They include two *sanads* received from Mr. M. A. Srinivasachar, Mysore, and four *nirūps* received from Mr. K. Rangasami Iyengar of Kaḷale, Nanjangūḍ Taluk. An epigraph to the east of Honnāpura, Māgaḍi Taluk, dated 1735, records that while the mahārājādhirāja rāja-paramēśvara praudha-pratāpa apratima-vīra narapati birud-ent-embara-gaṇḍa śrī-Krishna-Rāja-Oḍeyaraiya, seated on the jewel throne in Śrīranga-paṭṭana, was ruling the earth in peace—Kaḷale Nanja-Rājayya of the Bhāradvāja-gōtra, Āśvalāyana-sūtra and Rik-śākhā, son of Daḷavāyi Basava-Rājayya and grandson of Daḷavāyi Nanja-Rājayya, made a grant to the *maṭha* of Maruḷadēva. One of the *nirūps* referred to above, dated 1750, is addressed by Daḷavāyi Dēva-Rājayya to Tammayya, *pārūpatyagāra* of Krishnarājanagara, telling him that, when Krishnarājanagara-sṭhala was taken possession of by the Palace, an order was passed by the king that a village of the revenue value of 100 *varahas* in that sṭhala should be granted to the Lakshmikāntasvāmi temple at Kaḷale, and that accordingly he should see that the order was duly carried out. This letter was to be handed over to the temple after entry in the Shanbog's *kaḍita* or register. The seal at the top contains four lines which run thus:—

Mahi  
-śūra Daḷa  
-vāyi Dēva  
-Rāja

A palm leaf copy of an inscription of this king, found in the possession of Purōhit Thimmappa Sastri of Magadi, records that while (with usual titles) Krishna-Rāja-Oḍeyaraiya of Mahiśūru was ruling the earth seated on the jewel throne in Śrīrangapaṭṭana, a *vritti* was granted in 1757 with all rights to Lakkambhaṭṭa of the Kaundinya-gōtra, Āpastamba-sūtra and Yajus-śākhā, son of Lakshmana-bhaṭṭa and grandson of Nārāyaṇa-bhaṭṭa, by Ranga-seṭṭi of the Upamanyukula-gōtra, Śalankāyana-sūtra and Rik-śākhā, son of Girivāsa-seṭṭi and grandson of Mēḍa Thimma-seṭṭi. The donor purchased three villages (named) of Krishnarājanagara-sṭhala which had been transferred in exchange to the *vichāradachāvaḍi* of Paṭṭana, hōbaḷi, got a sale-deed executed in the name of Nāgambhaṭṭa after paying the purchase money into the treasury of the *vichāradachāvaḍi*, and, naming the villages collectively Lakshminārāyaṇasamudra, formed them into 28 *vrittis* of which one was given to the donee Lakkambhaṭṭa. The signature of the donor comes at the end followed by two of the usual final verses. Both the *sanads* mentioned above were issued in 1761. They are identical in contents, only the donees and the grants made to them are different. After invocation of the Boar incarnation of Vishnu and Śambhu, one of them records that (with usual titles) Krishna-Rāja-Oḍeyaraiya of the Ātrēya-gōtra, Āśvalāyana-sūtra and Rik-śākhā, son of Krishna-Rāja-Oḍeyaraiya and grandson of Kanṭhirava-Narasa-Rāja-Oḍeyaraiya of Mahiśūru, out of the 225 house-sites and *vrittis* of the three *agrahāras* founded by his mother under the name of Dēvāmbāsamudra at Yādavagiri (Melkote), Nanjanagūḍu and Yaḍatore, granted with all rights and taxes, one of the 90 house-sites at Yādavagiri together with one of the 20 *vrittis* at Mōḍūru in Hosaholalu-sṭhala belonging to the *vichāradachāvaḍi* of Paṭṭana-hōbaḷi to Venkatāchār of the Bhāradvāja-gōtra,











Āpastamba-sūtra and Yajuṣ-śakhā, son of Ayanaingār and grandson of Rāmanuja-ingār. It may be of some interest to mention the rights and taxes detailed in the record. They are as under : —Wet land and dry land, *tōṭa* (garden) and *tuḍike*, *aṇe* (dam) and *achchukattu*, dry cultivation and wet cultivation, *halli* and *hiriyāru* (village and town), *soppinatōṭa*, *tippe-halla*, Brahman house-site, Śūdra house-site, *gidugāvalu*; temple *aravāsi*, taxes on looms and houses, customs, *pommu*, *jāti-gūṭa*, *amayāchāra*, taxes on sandal and cotton, date trees, *nāmagāṇike*, *kāṇike*, *bēḍige*, *puravarga*, *sēṇāya*, *guru-kāṇike*, taxes on children, iron and sugar-cane mills. After three usual final verses the record closes with the king's signature—*Śrī-Krishna-Rāja*. In the other *sanad* the king granted a house-site at Yādavagiri together with a *vritti* at . . . . . *koppalu* in Maddūru-sthala belonging to the *vichārada-chāvaḍi* of . . . . . *hōbali* to Śrīnivāsaingār of the Bhāradvāja-gōtra, Āpastamba-sūtra and Yajuṣ-śakhā, son of Timmaingār and grandson of Tirumalai Anant-ālvār Timmaingār. The remaining three *nirūps* from Kaḷale, all dated 1763, relate mainly to a car-festival that was to take place at the Lakshmīkāntasvami temple at Kaḷale on the 6th lunar day of the dark fortnight of Śrāvana every year under the name Nanja-Rāja-tirunālu. One of them (Plate XXII, 1) addressed by Nanja-Rājaiya to Nāgaiya, the *pārupatyagāra* of Piriyaṭṭa, tells him that Karatālu, a village of the revenue value of 220 *varahas* in Rudrapaṭṭa-hōbali of Piriyaṭṭa-sthala, has been granted to provide for the above car-festival, and directs him to treat the village as a tax-free temple endowment. The *nirūp* bears two seals, one at the top containing the words *Śiva Śambhō Mahādeva*, and the other at the bottom with the expression *śrī Nanjunḍa* in it. The latter evidently represents Nanja-Rājaiya's signature. Another addressed by Channamallaiya to Nāgaiya intimates to him the same fact and directs him to treat the village as temple property. The third, addressed by Nanja-Rājaiya to Venkatēśaiya, directs him (1) to supply the temple at Kaḷale with 50 cows with calves and to see that they are properly tended, and (2) to collect the revenue of the village Karatālu and carry on the car-festival from the next year. The Nanja-Rāja of these records is the one surnamed *Karāchūri* who played a very prominent part in the history of Mysore about the middle of the 18th century.

#### *Chāma-Rāja-Oḍeyar.*

111. From an inscription on a gold neck ornament of the goddess Honnādēvi in the Honnādēvi temple on the hill at Śivaganga, Nelamangala Taluk, we learn that the jewel was presented to the goddess by Dēvājammaṇṇi, queen of Chāma-Rāja-Oḍeyar of the Mysore State. The king mentioned here is the father of Krishna-Rāja-Oḍeyar III, and the date of the record may be about 1790.

#### *Krishna-Rāja-Oḍeyar III.*

112. A large number of records relating to this king was copied during the year. They include 6 *nirūps* received from Mr. Gulam Husen Khan of Māgaḍi (paras 9 and 14). Some of the inscriptions record the king's gifts to temples, etc. Several of his records have already been briefly noticed in para 37 when speaking of the Palace armory. Most of the inscriptions here are in Kannada, though several are in Persian and English also. The armory has a fine collection of old weapons, about 1,300 in number, every one of them bearing the name of the king *Śrī-Krishna* and a serial number together with the name of the weapon itself. The earliest of the records are found on 6 "State gun models", some of which appear to have been presented to the king at the time of his coronation. Two of these bear this English inscription in 4 lines—"State Gun. Kistnah Rājah Odiaver placed on the musnud of Mysore on the 30th June 1799. Lord Harris G.C.B. W. J. Gage." There is also the word *Bādshāh* in Persian characters. The inscription on another, also in 4 lines, reads—"State Gun Model. His Highness Maharajah Kishna Raja Oodiaver Bhadoor placed on the musnud of Mysore 30th June 1799. Krishna Rājah". Another bears in 2 lines the inscription—"Kistnah Maharajah Oodiaver of Mysore. W. J. Gage." The remaining two have inscriptions both in English and Persian. The English inscription on one of them is "His Highness the Maharaja of Mysore Krishna Rajah Oodiaver. W. J. Gage. Hoonsoor." and the Persian "Maharāj Kishan Rāj Nawāb Haider Ali Khān Bahādur Tipu Sultān Shahīd Divān Pūrnayā Vazīr Nanda-Rāj Divān Dalavāi Dēva-Rāj Jarnal Mūsā Lāl Bahādur Vazīr Mīr Muhammad Sādak." There is likewise the word *Bādshāh* written in two places. Here are named along with the king Hyder and Tippu



with several of their officers. The English inscription on the other reads—"The Moolke Maidan M.R.K.O. The Great Gun Beejapore M.R.K.O. The Moolke Maidan of Beejapore captured by the forces under the command of the Hon. Major General Arthur Wellesly in MDCCC III. Scale half inch. Length XV feet. Diameter V feet. Bore II feet III inches. W. J. Gage. Hoonsoor.", and the Persian "Mahārāj Kishan Rāj aval Bījāpūr shaharkā Bādshāh Mahmūd Shāh dūsri Bādshāh Bījāpūrka Alī Ādil Shāh". There are also the words "Mulki Maidan Bījāpūr Alī Ādil Shāh Bādshāh" inscribed in another place. Muhammad Adil Shāh of Bījapur ruled from 1626 to 1656, and Alī Adil Shāh from 1656 to 1659. So the gun captured by Arthur Wellesly was apparently of the 17th century. W. J. Gage was evidently the man who prepared the gun models at Hunsur. A dagger named *pēshkabzā* with the serial number 1253 bears the inscription *śrī-Krishna-bhūpati* besides the usual label *Śrī-Krishna*. This may have been used by the king himself. Of the several specimens of *Herige-katti* (delivery knife), one bears the inscription *khāsā*, i.e., the king's own, being perhaps the knife used in the Palace. These knives are not, as may be supposed, used for any surgical operation; but are worshipped in the lying-in chamber in the belief that they will bring about speedy delivery. From the English inscriptions on two pistol boxes we learn that they were presents to the king from Queen Victoria, and Captain Bateson, 1st Life Guards. Among other inscribed things in the armory are two *chāmaras* or chauris which were presented to the king by Lord Dalhousie.

113. Among other records of this reign, a palm leaf copy of an inscription in the possession of Lakshminarayana Sastri at Sanktgaṭṭa, Māgadi Taluk, dated 1805, tells us that while (with usual titles) *śrī-Krishna-Rāja-Vaḍeraiya* was ruling the earth seated on the jewel throne in Śrīrangapaṭṭana situated between the two branches of the Kāvēri, Lakshmaṃma, wife of Subbā-bhaṭṭa of the Bhāradvāja-gōtra, Āpastamba-sūtra and Yajuś-śākha, son of Lakshmīpati-bhaṭṭa and grandson of Chapūri Ayyambhaṭṭa, granted, with all rights, to..... of the Śrīvatsa-gōtra and Āpastamba-sūtra,.....and grandson of Narahari-bhaṭṭa, a *vritti* which had been bestowed upon her husband's grandfather Ayyambhaṭṭa by the Yalahanka-naḍu-prabhu Mummaḍi-Kempe-Gauḍa out of the 56 *vrittis* which had been formed in the *sarvamānya agraḥāra* Hiri-Kempasāgara belonging to Kottigera-hōbali of Kuṇigili-sima. The inscriptions on a silver pitcher and a silver plate kept in the Nelamangala Taluk Treasury tell us that those vessels were presented by the king to the Honnāḍēvi temple at Śivaganga. Two silver handles of chauris kept in the same Treasury were, as indicated by the inscriptions on them, his gifts to the Gangādharaśvara temple at Śivaganga. From the inscriptions on two brass vessels at the Mēlgavi-maṭha (para 17) on the hill at Śivaganga we learn that they were also his gifts to that maṭha. An epigraph on a beam lying in front of Aramane Mallamma's house at Mādāpura, Krishnarājapēte Taluk, tells us that the well over which the beam was once placed was built by Muddu-Krishnamma, wife of Krishna-Rāja-Oḍeyar of Maisūru, and her elder sister Mallammaiya. Of the 6 *nirūps* received from Māgadi, two, dated 1801, are addressed by Dewan Purnaiya to Killēḍār Husēn Khān. In one of them he is addressed as the Killēḍār of Māgadi and in the other as the Killēḍār of Sāvantaḍurga. In the former he is informed that for quarrying stone in the taluk a headman from the Kumpani Taluk and 5 stone-cutters from Bangalore have been sent, and directed, in case they resided in the jungle, to get huts built for them, to supply them with one maund of gun-powder for blasting purposes and to place at their disposal 10 men out of the taluk and *kandāchāra* (police) establishments. In the other he is ordered to collect as early as possible 5,000 *varahas* due from Sadaruddīn who had once taken up the contract of the revenue of Chandragutti. It appears that 9,000 *varahas* were due from him, out of which he paid 4,000 *varahas* to Amila Tippaiya. The Killēḍār is directed to put the defaulter in irons and collect the money without the least mercy. He was also to put a guard over his house and get the money as quickly as possible. The seal at the top of these two *nirūps* has three lines in Nāgari characters which run thus—

Nijapūrṇa-  
sukha-śrī-La-  
kshminrisimha

The signature of Purnaiya—*Śrī*—comes at the end. Two more of the *nirūps*, dated 1811, are addressed to the same Killēḍār by Krishna-Rāja-Oḍeyar III. One



of them tells him that the men of the *kandāchāra* establishment of his taluk have been putting off the payment of land tax due from them and orders him to hold an enquiry and collect the dues. The other approves of the procedure adopted by the Killēdār and the Amildār in removing the salt from Sāvandi-durga and entrusting it to the care of the merchants. The seal in these *nirūps* contains these three lines in Nāgari characters—

Śrī-Chāma-Rāja-Va-  
dēra tanūja Krishna-  
Rāja-Vaḍēr

The signature of the king, *Śrī-Krishna*, occurs at the end of the *nirūp*. The remaining two *nirūps*, dated 1825, are addressed by Dewan Lingarājaiya Arasu to Fakaruddīn Khān, Killedār of Magadī. The latter was the son of Husēn Khān. In one of them Fakaruddīn Khān is asked to take particular care of the temple grove and see that the trees are properly tended. He is also told that this work is nothing but the service of God. In the other he is informed that Nuggihalli Puṭṭappa has taken up the contract of the *pālyas* in his taluk and directed to post as usual a man of the *kandāchāra* establishment at the *pālyas* to prevent any breach of the peace. The seal in this case has likewise three lines in Nāgari characters which run thus—

Śrī-Krishna  
Divāna-kachēri  
Hujur

At the end of the *nirūps* the word *Śrī-Rāma* occurs as the signature of the Dewan.

#### *Krishna-Rāja-Oḍeyar IV.*

114. An epigraph on a boulder near Onake-gaṇḍi (para 16) on the hill at Śivaganga, Nelamangala Taluk, records the visit of His Highness the Maharaja to the hill in 1900.

#### MISCELLANEOUS INSCRIPTIONS.

115. A few of the miscellaneous inscriptions which cannot be assigned to any specific dynasty of kings may be noticed here. An epigraph on the sluice of the tank at Hosaholalu, Krishnarājapēte Taluk, which appears to be dated in 1185, records the erection of the sluice by Chāvana-dannāyaka's son Kalidēva-Vithaladēva-dannāyaka to whom it applies a long string of epithets among which are the following:—possessor of all titles, great minister, *sénādhipati*, lord of all the earth, lord of many countries, *bāhattaraniyógādhipati*, a Rēvanta in controlling vicious horses, a Yama to hostile armies, breaker of the pride of hostile *maṇḍalikas*, a celestial tree to dependants, protector of the poor and the helpless, a philosopher's stone to relations, *rāya-daṇḍanātha* and *gaṇḍapendāra*. Another on the capital of the north-east pillar of the *navaranga* of the Śāntiśvara-basti at Kambadahalli, Nāgamangala Taluk, is of some interest as it records the grant of some privileges to the Jains by the Śaivas. It tells us that the possessors of *yama* and other ascetic qualities (named), devotees of gurus and gods, removers of the dirt of the Kali age by the water of their pure conduct, followers of the Lakulīśvara-siddhānta, bathers in many holy *tirthas*, performers of the rites of the five kinds of *dikshā* (initiation), givers of food and gold, the seven crores of śrī-Rudras, having met together, granted to the basti of the Mūla-saṅgha, Dēsi-gaṇa and Postaka-gachchha at Kambadahalli the name Ekkōṭi-Jinālaya and the privilege of the band of five chief instruments. He who said "This should not be" was to be looked upon as a traitor to Śiva. The date of the record may be about 1200. Another on a pillar of the *navaranga* of the Saumyakēśava temple at Nāgamangala, which appears to be dated in 1269, records that, on the occasion of the *uttarāyana-sankramaṇa*, Mallidēva of Karadaḷu and his wife Channadēvi granted, with pouring of milk, their *koḍagi* in the village Holatti for the god Chennakēśava of Śrī-Ballāḷa-chaturvēdi (*alias*) Nāgamangala. In E C, 4, Nāgamangala 1 the place is named Śrī-Vira-Ballāḷa-chaturvēdi-bhaṭṭa-ratnākara. About 10 inscriptions on the outer walls of the shrine of the goddess in the *prākāra* of the Brahmēśvara temple at Kikkēri, Krishnarājapēte Taluk, are worthy of notice as they consist of long sentences in characters of the 13th century giving the positions of the architectural members



of the structure instead of the usual masons' marks. A few of them may thus be rendered: 1. The right jamb of the east doorway. 2. The capital adjacent to the left side of the east doorway. 3. The wall to the left of the door, the north-west end. 4. The wall to the left of the west doorway. An inscription on the west outer wall of the inner *prākāra* around Gommatēśvara on the larger hill at Śravaṇa Belgola, which appears to be dated in 1311, is the epitaph of a Jaina merchant of the name of Payi-seṭṭi, son of Nāgi-seṭṭi of Kaleha, and disciple of Abhinava-Paṇḍitāchārya of the Mūla-sangha, Dēsi-gaṇa, Pustaka-gachchha and Konda-kundānvaya, who, it tells us, attained the blessed state as the result of having planted *champakā* trees for the worship of Gummatanātha. Another on the rock near Kōḍugal-basava (para 16) on the hill at Śivaganga, Nelamangala Taluk, dated 1388, says that the worshipper of the lotus feet of the god Śivaganginātha, Nāgap-pa, son of Alavāse Śivananjan of Śivagange, had the bull carved and made it famous throughout the world. This bull is a very prominent object, being carved out of one of the lofty peaks of the hill. Another on a rock in the Lingāyat maṭha on the Nijagal hill near Hale-Nijagal of the same taluk, which appears to bear the date 1419, records a grant of land by Śōmenātha-oḍeyar, son of Sāyappa-oḍeyar, to his *ārādhyā* Boumidēva-oḍeyar, son of Jantradēvarasa-oḍeyar. An inscription in Sūrappa's field at Harati, Māgaḍi Taluk, which appears to be dated 1410, is of interest as recording the resolutions of a meeting of the Morasa-Okkaligas with regard to some social questions relating to their community. It is unfortunate that this interesting record is mostly effaced. This much can be gathered from the available portion:—In accordance with long usage there was to be no *aputrika* in the community, i.e., the property of childless people must not pass to others. When deaths occurred either by drowning or hanging, and when widows became pregnant, the community itself must conduct enquiries. In cases of theft and adultery, however, the enquiries will be conducted by the Palace. This stone inscription is stated to be a copy of a copper *śāsana* agreed to by the community. An epigraph in the Nāchchāramma temple at *bēchirākh* Mutsandra, Nāgamangala Taluk, dated 1444, records that the champion over the three kings, *gaṇḍabhērūṇḍa-gaja-simha*, Teppada Mudde-Nāyaka's son Nāgeya-Nāyaka granted, for offerings of rice for the god Tirumaladēva of Malenāyakanahali, the village Mudasaṃudra situated in Dēvalāpura-sthaḷa bestowed upon him for his office of Nāyaka. Another behind the Māramma temple at Dāsanpura, Nelamangala Taluk, which appears to be dated 1458, records the grant of the village Nagarūru for a *Rāmānujakūṭa* or feeding house of the Śrīvaishnavas by the champion over the three kings, *gaṇḍabhērūṇḍa*, Junkiyappa-Nāyaka. The village granted was situated in Kukkala-nāḍu, the feoff of the donor for his office of Nāyaka.

116. Among other records, one at the outlet of the tank at Nilattanhalli, Kunigal Taluk, dated 1534, tells us that Madavaṇa-seṭṭi's son Padumaṇa-seṭṭi undertook to observe a vow on the occasion of the *dharma-prabhāvaṇe* in the Anantanātha-chaityālaya. A copper plate inscription in the Nelamangala Taluk Treasury, which consists of only one plate measuring 9" by 5½" and is dated 1630, records the grant of certain dues (specified) by the worshippers of the lotus feet of Gaṇēśvara and Gaurīśvara, the *ubhaya-nānādēśi*, to Sattadēva of Sorekunṭe for the maintenance of the maṭha founded by Lakkamma-nāyakiti, wife of Bhairapa-nāyaka. An inscription on the pedestal of the image of Vimalanātha in the Vimalanātha-basti at Bellūr, Nāgamangala Taluk, which may be assigned to about 1680, tells us that the basti was built by a merchant of the Padma-kula, named Śarkara, of Hulikal, a disciple of Lakshmisēnāchārya, who was a disciple of Samantabhadra-chārya, and that the image was set up by Lakshmisēnāchārya. Another epigraph on a boulder called Kudure-guṇḍu to the south of Basavāpaṭṇa, Nelamangala Taluk, dated about 1700, makes this curious statement—Om. The order of Bōlabasavēśvara. Any one yoking the bull to the plough on a Monday shall be childless. A label on the pedestal of a metallic portrait statuette (Plate V, I; para 18) standing in front of the god in the Gangāḍharēśvara temple on the hill at Śivaganga, Nelamangala Taluk, which may be dated about 1700, tells us that the statuette represents Uḷgam Basavayya, (son) of Timme Gauḍa, though the people say that the individual represented is Ūḷigada Chikkaṇṇa, a younger brother of the Yalahanka chief Kempe Gauḍa. Two inscriptions written in chunam on the boulder known as Pāṇḍavara-kallu to the west of Paḍuvalapaṭṇa of the same taluk, which appear to bear the date 1738, tell us that Rāmānujāchārya is doing penance



there and that those who bow to him attain the world of gods. The man who wrote the *śāsana* was Nārāyaṇayya, son of Hārya-gavuḍa of Haṭṇa. An inscription on the wall to the right of the *navaranga* entrance of the Narasimha temple at Sugganhalli, Māgadi Taluk, which appears to be dated in 1797, records money grants by various individuals for the birthday anniversaries of Nammālvār, Rāmanujāchārya and other Śrīvaiṣṇava teachers. Nammālvār, also called 'Śaṭhakōpa and Vakulābharana, was one of the 12 Śrīvaiṣṇava Saints and the author of the Tamil hymn called Tiruvāymoli.

117. Colonel Sir Hugh Daly, K.C.I.E., C.S.I., the Honorable the Resident in Mysore, very kindly gave me for examination two inscribed guilt copper images (Plate XVI, 1, 4.) which he had received from Nepal. The inscriptions being in the Nepalese language, I sent photographs of them to Dr. M. M. Satischandra Vidyabhushana, M.A., of Calcutta, who has very kindly deciphered them for me. The inscription around the pedestal of the seated female figure states that the image, which represents the Buddhist goddess Tārā, was dedicated in the Nepal year 921 (A.D. 1801) by Tōtādhara Bājudeva and his wife Tēja Raśmi; while that on the back of the pedestal of the kneeling figure tells us that some one, evidently the individual represented by the kneeling figure, set up in the Nepal year 1007 (A.D. 1887) a bronze lamp-stand for the welfare of Guṇa Jyōti. A Persian inscription (Plate XXII, 2) in the mosque at Beḷlūr, Nāgamangala Taluk, dated A. H. 1201 (A.D. 1786) records that Ibrahim in the name of the Lord erected a masjid like unto the house of God (at Mecca). An inscription on a brass *prabhāvali* in the Mādhavarāya temple at the same village tells us that the *prabhāvali* was presented to the temple in 1859 by Kaḍaba Rāmā-śāstri, the *sarvādhikāri* of the Śringēri maṭha. Another on a silver plate kept in the Māgadi Taluk Treasury, dated 1876, says that the plate was prepared out of the taxes levied on shops during the fair held on the occasion of the car festival of the god Ranganātha of Mākūṭi (Māgadi) and presented to the temple at the request of the merchants of the place. The inscription adds that it has likewise been decided to prepare gold and silver ornaments for the god out of these taxes every year. One more record found on an elephant's tusk kept in the Palace armory at Mysore says that the tusk was received into the armory on the 19th February 1878, that it belonged to an elephant named Nanjuṇḍa, and that the weight of its two tusks was 3 maunds and 5 seers.

## 2. Manuscripts.

118. Some of the manuscripts examined during the year under report have already been briefly referred to in para 12 above. Among the Sanskrit works contained in the palm leaf manuscripts in the possession of Lakshminarayana Sastri of Sankigaṭṭa, Māgadi Taluk, may be mentioned (1) Brahmatatvasubōdhini by Krishṇānanda-yati, disciple of the *paramahansa-parivrājakāchārya* Akhaṇḍā-nandasarasvatī; (2) Sadāchāra-prakarana by Śankarāchārya; (3) Ēkaślōki-vyākhyā by Svayamprakāśa-muni, disciple of the *paramahansa-parivrājakāchārya* Gōpāla-yōgindra; (4) Nyāya-siddhānta-manjari by Jānakīnāthachūdāmaṇi-bhaṭṭāchārya; (5) Mīnakṣhiparinaya-champu; (6) Jīvanmuktikalyāṇa-nāṭaka; (7) Śringāradīpikā by Kōmativēma-bhūpāla; and (8) Śringāratilaka-bhāṇa by Rāmabhadra-dīkṣhita of the Kaundinya-vamsa.

119. Of the other manuscripts examined during the year, *Nyāya-sudarśana* is a Sanskrit philosophical work in the form of a learned commentary on the Brahma-sūtras according to the Viśiṣṭādvaita system. The author, Varadanārāyaṇa, appears to have flourished in the early part of the 13th century. *Rājagōpāla-stava*, *Manjulakēśava-stava*, *Paravāsudēva-stava*, *Lakshminṛsimha-stava*, *Yadugirināyikā-stava*, *Yadugirinārāyaṇa-stava*, *Paschimaranganaṭha-stava* and *Gōpāla-stava* are some of the minor Sanskrit works in the form of hymns to deities of Tirumalārya, a great Sanskrit and Kannada author who lived in the latter half of the 17th century and was the minister of Chikka-Dēva-Rāja-Oḍeyar of Mysore. *Vēṇupura-Kṣatriya-vamśāvali* is a Kannada prose work, about 100 years old, giving an account of the chiefs of the Kaḷale family.

## General Remarks.

120. It is satisfactory to note that the publication of individual sculptures of artistic merit and the illustration of the works of particular artists in my Reports



have induced authorities on Indian art and sculpture not only to take greater interest in the artistic works of Mysore but also to form a more favourable estimate of their merit as works of art. In a recent article in the *Indian Antiquary* (May 1915) on *Architecture and Sculpture in Mysore*, Mr. Vincent A. Smith writes: "Mr. Narasimhachar's well-illustrated reports add largely to the information concerning the Hoysala temples and furnish an immense amount of entirely new matter descriptive of the sculpture. In my *History of Fine Art in India and Ceylon* (pages 44, 226) the interesting fact was noted that many of the individual statues decorating the temples are signed by the artists, but at that time examples of such statues were not available. I further observed that 'the artists who designed such enormous sheets of rich sculpture aimed at producing an imposing effect by the splendour of a mass of carvings of the highest complexity, rather than by inviting attention to individual figures. Nevertheless, the individual figures will bear examination in detail, the elephants especially being exquisitely true to nature. The gods and human figures are less satisfactory.' Mr. Narasimhachar has now published many examples of the signed statues. In the light of the fuller knowledge thus acquired it must be confessed that the remarks made in 1911 are inadequate and fail to do justice to the subject. If a new edition of my book should ever be called for, a separate section would be required for the discussion of the Hoysala sculpture, and a more favourable verdict on its merits would have to be recorded." Another scholar writes from England: "Many people will be specially interested in your reproductions of works by named artists. This is a matter which is of much importance for the history of art in India, and a new subject of research. The publication of these reports is highly creditable to Mysore." Another writes: "I am glad to see that you make studies and illustrations of South Indian architecture and sculpture a special feature of your report. They are of especial value, and appeal to a larger public than the purely archaeological part." Another again writes: "I would also add my voice to the chorus of appreciation with which the illustrations in your former report were greeted. The photographs in the present report will I am sure be equally welcomed. Some of the sculptures are very beautiful, and special interest attaches to the fact that you have been able in so many cases to identify the names of the sculptors. This is really an important addition to the history of Indian art." I have therefore devoted some attention to individual works of art in the present Report also. Plates III and IV contain a number of metallic figures of artistic or archaeological interest found in the Gangādharaśvara temple on the hill at Sivaganga. In plates IV and V are given two inscribed metallic portrait statuettes, one of them representing the Yalahanka chief Kempe Gauda and the other a subordinate officer named Ūligam Basavaiya, both of the 17th century. Plates VIII, IX, XIII and XIV show stone figures of some gods and goddesses found in the temples visited during the year. A single signed image is given on Plate XII, the sculptor here again being our old friend Mallitamma, whose works were illustrated in my last two Reports. Plates I and XV give specimens of Jaina sculpture of the 12th century and Plate XVII a specimen of Jaina painting of the beginning of the last century. As regards architecture, views of four temples of the Hoysala style are given on Plates VII, XI, XII and XIV; <sup>sculpture of</sup> ~~One of these is a Jaina temple of 5 cells~~ (Plate XII, 2). On Plate IX a well carved *madanakai* figure of the Brāhmēśvara temple at Kikkēri is shown. The sculptures on the *viragal* and pillar in Plate XVI are of considerable interest as illustrating a mode of suicide committed formerly by devoted servants on the death of their masters.

Some scholars have rightly suggested that ground-plans of the more important temples of archaeological interest should accompany the description of them given in the Report, as otherwise it is difficult to grasp the details of the description, so as to follow it satisfactorily. With regard to this matter, one scholar writes from Scotland: "You mention that a monograph on the more important temples of Mysore is in preparation which will contain the ground-plans of these monuments. But it must appear to all students of Indian archaeology that it is a great inconvenience to have to consult two different works on the same subject and dealing with the same buildings. Would it not be much better to have the architecture and details of style, etc., treated along with the iconography and epigraphy of the same buildings?" Another writes from England: "May I suggest that the architectural value of the Report would be enhanced if you sometimes gave *plans* of the temples and other buildings to show the general arrangements of the interior,



and also the orientation of the shrine?" Though the suggestion is a very reasonable one, I am unable to carry it out satisfactorily with the present establishment under me for the work. With considerable difficulty, however, the ground-plans of two of the best temples in the Hoysala style inspected during the year (Plates VI and X) were prepared for the present Report.

It has to be stated here that the repairs effected to the Mallikarjuna temple at Basarāl (para 34) have greatly disfigured this ornate Hoysala structure and well-nigh destroyed its beauty. It is hoped that in future no such repairs will be undertaken without previously consulting the Archæological Department.

In my *Report* for 1911, para 19, I brought to notice a sculpture of a soldier using a telescope in the Hoysalésvara temple at Halēbid, and quoted the comment on it of Mr Vincent A. Smith, without naming him, in para 132 of my *Report* for 1913. In the article referred to above, however, he expresses the opinion that the object which looks so like a telescope must really be intended for a club. He has also reproduced the sculpture from a photograph supplied by me. The position in which the object is held and its size as compared with that of the individual who holds it clearly show that it cannot at any rate be a club, whatever else it may represent. In some of the old Sanskrit works on astronomy special chapters are devoted to the construction of astronomical instruments. A careful study of these may throw some light on the subject.

The Bendigānhalli plates of the Ganga king Vijaya-Krishnavarma (paras 61-63) are of considerable historical importance as they appear to be a genuine record of the early Western Ganga dynasty. Another genuine early Ganga record has recently been brought to light at Penugonda (para 63). If such genuine records increase in number, they will help the reconstruction of the early Ganga history about which there has unfortunately been a wide divergence of opinion. The Chālukya inscription dealt with in paras 71-72 is also of importance as it gives some interesting particulars about that dynasty and its feudatories.

BANGALORE,  
28th August 1915.

R. NARASIMHACHAR,  
*Officer in charge of Archæological Researches  
in Mysore.*







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